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REGGAE ARTIST OF THE YEAR
SEAN PAUL

GOSPEL ARTIST OF THE YEAR
SMOKIE NORFUL



TOP R&B/HIP HOP SONG OF THE YEAR

"If I Ain't Got You"
Writer: **Alicia Keys**
Publishers: **EMI Music Publishing**
Lellow Productions, Inc.

TOP RAP SONG OF THE YEAR

"Lean Back"
Writers: **Remy Ma, Scott Storch**
Publishers: **Reach Global, Inc.**
Remynisce Music, Scott Storch Music
TVT Music, Inc.

TOP SOUNDTRACK SONG OF THE YEAR

"Runnin' (Dying To Live)"
from TUPAC RESURRECTION
Writers: **Easy Moe Bee, Luis Resto**
Tupac Shakur, Notorious B.I.G.
Publishers: **Bee Mo Easy Music**
Big Poppa Music, EMI Music Publishing
Jaceff Music, Justin Combs Publishing
Restaurant's World Music
Universal Music Publishing Group

TOP RINGTONE OF THE YEAR:

"In Da Club"
Writers: **50 Cent, Dr. Dre, Mike Elizondo**
Publishers: **50 Cent Music**
Ain't Nothing But Funkin' Music
Blotter Music, Elvis Mambo Music
Music Of Windswept, Warner/Chappell Music
Universal Music Group

R&B/HIP-HOP WINNING SONGS:

"All Falls Down"
Writer: **Lauryn Hill**
Publishers: **Obverse Creation Music Inc.**
Sony/ATV Tunes, LLC

"Burn"
Writers: **Jermaine Dupri, Usher**
Publishers: **EMI Music Publishing**
Shaniah Cymone Music, UR-IV

"Confessions Part II"
Writers: **Jermaine Dupri, Usher**
Publishers: **EMI Music Publishing**
Shaniah Cymone Music, UR-IV

"Damn!"
Writers: **J-Bo, Sean Paul, ROBMAC**
Publishers: **Drugstore Publishing**
Swola Music, TVT Music, Inc.

"Diary"
Writers: **Krucial, Alicia Keys**
Publishers: **Book of Daniel Music**
EMI Music Publishing
Lellow Productions, Inc.

"Dirt Off Your Shoulder"
Writers: **Jay-Z, Timbaland**
Publishers: **Carter Boys Publishing**
Virginia Beach Music
Warner/Chappell Music, Inc.

"Freek A Leek"
Writers: **Petey Pablo, C.D.**
La Marquis Jefferson
Publishers: **Kumbaya, Ma And Marq Music,**
Piscapo Music, Zomba Enterprises, Inc.

"Goodies"
Writers: **Ciara, Petey Pablo**
La Marquis Jefferson, Sean Garrett
Publishers: **Christopher Garrett's Publishing**
Hitco South, Kumbaya, Me and Marq Music,
Royalty Writings, Zombe Enterprises, Inc.

"Headsprung"
Writers: **LL Cool J, Timbaland**
Publishers: **LL Cool J Music, Sony/ATV Tunes, LLC,**
Virginia Beach Music, Warner/Chappell Music, Inc.

"Hotel"
Writer: **Cassidy, Swizz Beatz**
Publisher: **Larsiny, Swizz Beatz,**
Universal Music Publishing Group.

"I Don't Wanna Know"
Writers: **Chauncey "Loon" Hawkins**
Lo Deezy, Erick Sermon, Parrish Smith
Publishers: **Child Support Publishing**
Donceno Music Publishing
EMI Music Publishing, Hot Heat Music
Justin Combs Publishing, PMD Music

"Jesus Walks"
Writer: **Rhymefest**
Publisher: **BMG Songs, Inc., Solomon Ink**

"Locked Up"
Writers: **Akon**
Publishers: **Byefall Productions, Inc.**
Famous Music Corp.

"Lean Back"
Writers: **Remy Ma, Scott Storch**
Publishers: **Reach Global, Inc.**
Remynisce Music, Scott Storch Music
TVT Music, Inc.

"Me, Myself & I"
Writers: **Beyoncé, Scott Storch**
Robert "EST" Waller
Publishers: **Beyoncé Publishing**
Black Owned Musik, Hitco South
Notting Dale Songs, Inc., Scott Storch Music
TVT Music, Inc.

"My Boo"
Writers: **Jermaine Dupri, Alicia Keys**
Manuel L. Seal, Adonis Shropshire, Usher
Publishers: **BMG Songs, Inc.**
EMI Music Publishing, Justin Combs Publishing
Lellow Productions, Inc.
Phoanix Avenue Music Publishing
S L A C K A D Music
Shaniah Cymone Music, UR-IV

"My Place"
Writers: **El DeBarge, William DeBarge**
Bunny DeBarge, Nelly
Publishers: **BMG Songs, Inc., EMI/Jobete**
Music Co., Inc., Jackie Frost Music, Inc.

"One Call Away"
Writers: **Chingy, Alonzo "Zo" Lee, Jr., Vice**
Publishers: **Almo Music Corp.**
BMG Songs, Inc., Chingy Music
Trak Starz Music

"Overnight Celebrity"
Writer: **Twista**
Publishers: **Almo Music Corp., Stayin High Music**

"Slow Jamz"
Writers: **Burt Bacharach, Hal David**
Twista, Kanye West
Publishers: **Almo Music Corp.**
EMI Music Publishing, Famous Music Corp.
Stayin High Music, Ya World Music

"Sorry 2004"
Writers: **Antonio Dixon**
Ronnie "Littia Ronnie" Jackson
Harvey Mason, Jr., Damon Thomas
Publishers: **Anthony Nance Muzik**
Antonio Dixon's Muzik, BMG Songs, Inc.
Demis Hot Songs, E Two Music
Elnnor Music, EMI Music Publishing
First Avenue Music LTD. (PRS)

"Splash Waterfalls"
Writers: **Ludacris, Larry Mizell**
Publishers: **Almo Music Corp.**
Alruby Music Inc., EMI Music Publishing
Ludacris Music Publishing, Inc.

"The Way You Move"
Writer: **Big Boi**
Publishers: **Gnat Booty Music,**
Chrysalis Music Group

"Tipsy"
Writers: **J-Kwon, Joe "Capo" Kant**
Mark "Tarboy" Williams
Publishers: **EMI Music Publishing**
Hood Hop Music, Notting Dale Songs, Inc.
Terpo Music Publishing

"U Should've Known Better"
Writer: **Jermaine Dupri**
Publishers: **EMI Music Publishing**
Shaniah Cymone Music

"Walked Outta Heaven"
Writers: **Brandon Casey, Brian Casey**
Publishers: **Air Control Music, Inc.**
EMI Music Publishing, Them Damn Twins





2005 ASCAP RHYTHM & SOUL MUSIC AWARD HONOREES



SONGWRITERS OF THE YEAR
ALICIA KEYS
JERMAINE "JD" DUPRI

THE ASCAP RHYTHM & SOUL HERITAGE AWARD
JIMMY JAM & TERRY LEWIS

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PUBLISHER OF THE YEAR
EMI MUSIC PUBLISHING

"Why?"
Writers: **Havoc, Jadakiss, Pierre Moerlen** (SACEM)
Publishers: **BMG Songs, Inc.**
EMI Music Publishing, Jas Wons Publishing
Justin Combs Publishing, Juvenile Hell

"Yeah!"
Writers: **Ludacris, Sean Garrett**
La Marquis Jefferson, James "L Roc" Phillips
Publishers: **Air Control Music, Inc.**
Basajamba Music
Christopher Garrett's Publishing
EMI Music Publishing, Hitco South
Ludacris Music Publishing, Inc.
Me And Marq Music

"You Don't Know My Name"
Writers: **Alicia Keys, Kanye West**
Publishers: **EMI Music Publishing**
Lellow Productions, Inc., Ye World Music

RAP WINNING SONGS:

"All Falls Down"
Writer: **Lauryn Hill**
Publishers: **Obversa Creation Music Inc.**
Sony/ATV Tunes, LLC

"Damn!"
Writers: **J-Bo, Sean Paul, ROBMAC**
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Writers: **Jay-Z, Timbaland**
Publishers: **Carter Boys Publishing, Virginia Beach Music, Warner/Chappell Music, Inc.**

"Freek A-Leek"
Writers: **Petey Pablo, C.O.,**
La Marquis Jefferson
Publishers: **Kumbaye, Ms And Marq Music**
Piscapo Music, Zomba Enterprises, Inc.

"Headsprung"
Writers: **LL Cool J, Timbalsnd**
Publishers: **LL Cool J Music, Sony/ATV Tunes, LLC,**
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"Hotel"
Writer: **Cassidy, Swizz Beatz**
Publisher: **Larsiny, Swizz Beatz**
Universal Music Publishing Group

"I'm Still In Love With You"
Writers: **Sean Paul**
Publishers: **Dutty Rock Music, EMI Music Publishing**

"Jesus Walks"
Writer: **Rhymefest**
Publishers: **BMG Songs, Inc., Solomon Ink**

"My Place"
Writers: **El DeBarge, William DeBarge**
Bunny DeBarge, Nelly
Publishers: **BMG Songs, Inc.**
EMI/Jobete Music Co., Inc., Jackie Frost Music

"On Fire"
Writers: **50 Cent, Lloyd Banks**
Kwamé, Luis Resto
Publishers: **50 Cent Music, Almo Music Corp.,**
Bros Grimmmm, Jaceff Music, Restaurant's World
Music, Universal Music Publishing Group

"One Call Away"
Writers: **Chingy, Alonzo "Zo" Lee Jr., Vice**
Publishers: **Almo Music Corp., BMG Songs, Inc.**
Chingy Music, Trak Starz Music

"Overnight Celebrity"
Writer: **Twista**
Publishers: **Almo Music Corp., Stayin High Music**

"Slow Jamz"
Writers: **Burt Bacharach, Hal David, Twista**
Kanye West
Publishers: **Almo Music Corp., EMI Music Publishing,**
Famous Music Corp., Stayin High Music,
Ye World Music

"Splash Waterfalls"
Writers: **Ludacris, Larry Mizell**
Publishers: **Almo Music Corp.,**
Airuby Music Inc., EMI Music Publishing,
Ludacris Music Publishing, Inc.

"Stand Up"
Writers: **Ludacris, Kanye West**
Publishers: **EMI Music Publishing**
Ludacris Music Publishing, Inc., Ye World Music

"The Way You Move"
Writer: **Big Boi**
Publishers: **Gnat Booty Music, Chrysalis Music Group**

"Tipsy"
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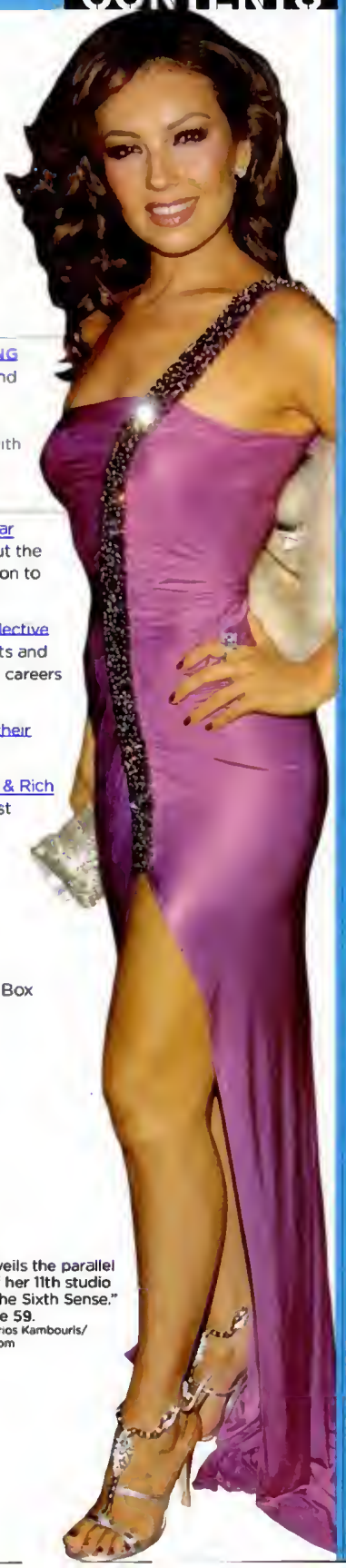
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ABOVE: Thalia unveils the parallel release of her 11th studio album, "The Sixth Sense." Read page 59.
Photo. Dimitrios Kambouris/ Wireimage.com

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Executive VP, General Manager, Mobility Group
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Co-Executive Editor
Billboard



NOT SO COMPLEX AFTER ALL

Most of us dummies are lucky just to be able to turn our computers on and off. So we can't help but be impressed by the brilliance of those who can write software programs that allow individuals around the globe to share their digital files.

The level of genius that has driven innovation in the computer age is almost unimaginable. We've all heard tales of those intrepid "guys in the garage" who change the world through sheer brainpower, inventiveness and grit.

So we also can't help but wonder, is it really that difficult for these same deep thinkers to understand the Supreme Court's ruling in the Grokster case?

To us, the ruling is a marvel of simplicity. Just read the words of Justice David Souter's opinion: "We hold that one who distributes a device with the object of promoting its use to infringe copyright, as shown by clear expression or other affirmative steps taken to foster infringement, is liable for the resulting acts of infringement by third parties."

Or put another way: If you intend for your invention to be used illegally, then you too are liable for the illegal actions.

Still, the peer-to-peer defenders claim this ruling has muddied the waters, creating a situation where innovators will not know if their new products make them liable for copyright infringement.

But innovators—and their backers—always operate in an atmosphere of uncertainty and risk. Is there a market for their new product? Does the product have legitimate uses? Does it violate anyone else's creation?

(Funny, that sounds like much the same environment in which songwriters and recording artists labor.)

If anything, the court's ruling has brought clarity to the P2P landscape. That should encourage—not deter—those who seek to create software and devices for a legitimate marketplace that respects the creations of others.

Our suggestion to the tech community: Ignore the knee-jerk reactions of your lawyers and lobbyists for a moment and have a look at Souter's opinion. We think it makes perfect garage reading. •••

DualDisc: Delivering Value

BY FRED FOX

Last August, the National Assn. of Recording Merchandisers' annual convention kicked off an industry-wide effort to launch a music product called DualDisc.

Guiding the launch were 5.1 Entertainment Group/Silverline Records, EMI Music, Sony BMG Music Entertainment, Universal Music Group and Warner Music Group. Some in the industry were skeptical, while others held their breath and committed themselves to making DualDisc a success.

Nearly 11 months later, the industry has delivered on its promise to provide a product that gives music fans compelling reasons to buy a complete album. Indeed, DualDisc brings a new value proposition to our consumer base and is generating excitement from customers, artists and even some of my competitors in music retailing.

A DualDisc typically contains a full-length album on the CD side and music and video on the DVD side. The innovation is really on the DVD side, where documentaries, promotional videos, enhanced stereo and often 5.1 surround sound of the full-length album exist alongside special features. Here a fan can connect with an artist, and an artist can add a new dimension to his or her music.

DualDisc was conceived in response to consumer demand for greater value in a packaged music product. A December 2004 study by Jupiter Research found that despite all the noise about downloading, packaged products will not be replaced by digital music in the next five years. In fact, even with the extraordinary growth of digital music, 51% of music consumers think physical formats are more valuable than digital ones.

Added value is what consumers are getting with DualDisc. Statistics from a recent survey of more than 20,000 U.S. music consumers revealed that 96% are interested in buying new material released on DualDisc while 89% are interested in DualDiscs of catalog CDs.

In the past year, DualDiscs by such acts as Simple Plan, Bruce Springsteen, Rob Thomas, Nine Inch Nails, Blondie, Jennifer Lopez and the Grateful Dead have caught the attention of consumers, who have purchased more than 3 million DualDiscs to date.

But in order for the format to completely realize its potential, we all need to commit to its success. Everyone from senior label executives to the part-time staff on the sales floor must learn what the DualDisc has to offer. Distribution needs to effectively communicate those benefits to retailers. Store managers must ensure that their staff can address consumer questions and spotlight the value DualDisc brings to the music experience.

To further stir retail activity, the industry needs to use its resources to encourage artists to reaffirm their talent on DualDisc's broader palette. Labels and artists need to explore the opportunities inherent in the format to create material that reaches consumers on multiple levels.

The creative possibilities are endless, and the potential for DualDisc has already been demonstrated. If you don't believe me, try listening to Miles Davis' timeless recording "Kind of Blue" in sparkling 5.1 surround sound without telling your ears that you've been hearing in black-and-white all your life.

For a real treat, watch Jon Lovitz's hilarious interview with the Wallflowers on "Rebel Sweetheart," or Rob Thomas as he records portions of ". . . Something to Be," or Bruce Springsteen as he explains what motivated him to create the stirring tracks on "Devils & Dust" during an intimate acoustic set. Or listen to developing artist Lauren Ellis give a live performance of "Dry As a Bone," from her "Feels Like Family" album. For a new perspective on a classic, check out the never-before-seen interview with Mickey Hart and Bob Weir on the Grateful Dead's "American Beauty."



Whether or not the DualDisc will ultimately replace the CD is not important. As an industry, now is the time to support this product with our marketing and promotion expertise, making sure the word gets out about the value of DualDisc. From my experience, it should not be a hard sell. •••

Fred Fox is executive VP of merchandising and marketing at Trans World Entertainment.

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UpFront

>>>APPLE ADDS PODCASTING TO iTUNES
As anticipated, Apple Computer has added podcasting support to the latest version of iTunes. Software on iTunes 4.9 will aggregate more than 3,000 podcasts, which users can subscribe to for free. New episodes will be updated automatically and made available for download to an iPod. Preference settings in iTunes will manage downloaded podcasts.
—Antony Bruno

>>>VIRGIN EXITS CANADA
Virgin Entertainment Group has decided to withdraw from the Canadian marketplace to focus on its retail business in the United States. The sole Canadian Virgin Megastore, a 40,000-square-foot, three-level outlet located in downtown Vancouver, will drop the Virgin name Sept. 4. It will reopen that day as an HMV Canada store.
—Larry LeBlanc

>>>'IDOL' FINALIST A MODEL CITIZEN
Women's plus-size fashion retailer Lane Bryant has tapped "American Idol" finalist and Curb recording artist Kimberley Locke to help promote the plus-size Seven7 Jean Collection. The Seven7 line will be sold in all Lane Bryant stores beginning July 10, the same day the ad campaign begins.
—Michael Paoletta

>>>XM SAYS HI TO HYATT
XM Satellite Radio has inked a multiyear deal with Hyatt Hotels in an effort to encourage sampling of its 150-plus digital channels. This fall, the hotelier and the satellite broadcaster will begin installing XM tabletop radios in more than

...ntinued on >>p12

LEGAL | BY SUSAN BUTLER

Grokster Bad, Music Industry Good

Supreme Court Sides With Copyright Holders In Landmark Decision

At the Washington, D.C., headquarters of the Recording Industry Assn. of America on June 27, top officials including CEO Mitch Bainwol, president Cary Sherman and top lawyer Steve Marks watched computer screens in the conference room; when the news broke at about 11 a.m., they jumped, whooped and exchanged high-fives.

Meanwhile, in the California bedroom of StreamCast CEO Michael Weiss, the mood was more subdued. Weiss sat, repeatedly refreshing the Web page for the SCOTUS blog. "I was stunned," he says. "I could not believe what I was reading. I was surprised I didn't hit something. I didn't know what to do: stay home and start working on my résumé or go to the office and start taking phone calls."

The two responses pretty much sum up the tone and nature of the comments from both sides of the Grokster ruling. In what may be remembered historically as the most significant copyright case for the entertainment industry, the Supreme Court sided 9-0 in favor of copyright holders, and against peer-to-peer software providers StreamCast and Grokster. The court held that anyone who distributes P2P software with the objective of promoting copyright infringement is liable for its users' actions and sent the case back to District Court in Los Angeles for further review.

It has been a long time since such elation has been heard in the voices of label execs. As the fight against piracy continues, the business strategists and dealmakers are moving full speed ahead to meet the digital demands and challenges.

" 'Thou shalt not steal'—the seventh commandment—punched through," Sony BMG Music Entertainment CEO Andrew Lack tells *Billboard*. "Many of us on the creative side have known—have hoped—that this day would come."

"The court's decision should strengthen the resolve of all of those who care about a digital future where artists and songwriters can be fairly compensated for their efforts," Universal Music Group president/COO Zach Horowitz tells *Billboard*. "We've made significant investments to prepare for that future, as have so many legitimate services. The Supreme Court decision validates those investments and drives a stake through the heart of services that rely on theft as a key competitive advantage."

Reactions were more muted in the indie world, where some labels felt they had benefited from file sharing (see story, page 30).

Even in the file-sharing realm, reactions were mixed, with at least one company, iMesh, seizing the spotlight to announce plans to work with the major labels.

Still, most in the P2P world—at least those companies whose software allows widespread unauthorized file sharing—remained resolute (see story, page 30). "It's business as usual," Weiss says. "We don't induce infringement at all. We're just going to continue to innovate and come up with new products."

While a renewed sense of optimism can be heard throughout the industry, no one believes the decision will stop all of the billions of unauthorized files shared each month on P2P networks. StreamCast says that nearly 140 million copies of its Morpheus software have been downloaded, and continued on >>p12

GROKSTER: IN-DEPTH

- The Industry's Legal Team, page 15
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- Mixed Views From Indie World, page 30
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- Bloggers Weigh In: billboard.blogs.com



The RIAA's **MITCH BAINWOL**, left, and **CARY SHERMAN** were jubilant when they learned of the decision in the Grokster case.

Photo: Susan Butler



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"YOU KEEP THE HOUSE. I'LL TAKE THE CONDO."

UpFront

50,000 hotel rooms across the United States.
—Paul Heine

>>>MUZE CHOOSES NEW CEO

Muze, one of the main providers of entertainment product information to online and brick-and-mortar stores, has a new CEO. Bill Stensrud replaces co-founder Paul Zullo, who has left the company. In May, New York-based Muze was acquired by Enterprise Partners Venture Capital, and at that time, Stensrud, a managing director for the San Diego-based investment firm, was named chairman of Muze.
—Ed Christman

>>>CHEVY OFFERS 'OUR AMERICA'

In its continued partnership with Big & Rich and Gretchen Wilson, Chevrolet is a presenting sponsor of "Our America," a new recording by Big & Rich, Wilson and Cowboy Troy. Between July 1 and July 5, "Our America"—a musical marriage of "The Star Spangled Banner," the Preamble to the Constitution and Martin Luther King Jr.'s "I Have a Dream" speech—can be downloaded free at ouramerica2005.com. The track will time out Sept. 5.
—Michael Paoletta

>>>MTV: GAME ON

MTV's newest division, MTV Games, will develop, produce and promote original interactive games. MTV Games and partner Midway Games will jointly market, sell in-game advertising and collaborate on soundtracks for three upcoming games. The first game, "L.A. Rush," is confirmed for a holiday release.
—Michael Paoletta

>>>WINEDARK RECORDS LAUNCHES

Industry veterans Gery Katz, Camille Barbone and Larry Stessel have formed New York-based WineDark Records. The Fontana-distributed label's CEO and primary owner is attorney Michael Powlen. Its first release, due Oct. 11, is "Next," the fifth album from former TVT act Sevendust.
—Melinda Newman

GROKSTER (cont.)

from >>p9

that number just recently passed the number of Kazaa downloads.

Even if the operators were shut down, P2P sharing on hundreds of millions of "decentralized" networks can continue for an undetermined number of years.

Still, because of the strong language of the Supreme Court, Congress is not expected to respond with legislation. So, to lead music fans away from illegal downloading, "you have to create a pathway for the consumer," says attorney John Frankenheimer, co-chairman of Loeb & Loeb, whose founders helped to establish Metro-Goldwyn-Mayer and the Academy of Motion Picture Arts and Sciences in the early 1900s. "There are already legitimate ways of downloading, such as iTunes and now Yahoo. Just as importantly is the emergence, I'm sure by the end of this year, of legitimate P2P services, which will be far superior in terms of the experience than anything on the illegitimate side."

SERVING CONSUMERS

Adam Klein, EMI Music executive VP of strategy and business development, says that now is the time "to get our eyes focused 100% where they should be focused, which is creating the right product for consumers."

He says that EMI also anticipates working with all the legitimate services. "Anybody who wants to get into serious consumer offerings that make sense and that are legal, we will be with them 100%."

Horowitz adds, "None of us is so naive to think that developing compelling alternatives that excite consumers is an easy task. But alternatives exist already and will become even better in the months to come. Universal and all the majors will continue to experiment and make their music available as new approaches show promise."

Edgar Bronfman Jr., chairman/CEO of Warner Music Group, said in a statement, "As a music company, we fully understand that our ultimate success lies not in preventing people from getting what they want but in providing it to them in new and exciting ways. We must strike a balance, one that nurtures technological innovation while at the same time protecting the very content that inspires innovation in the first place."

Lack says that he expects some of the illegal P2P operators, who had no incentive to offer only authorized files before this court decision, may soon move over to the legal space. He believes the decision makes it very clear what makes Grokster illegitimate and what makes iTunes legitimate. "People can now recognize very easily which is which," and he will do business with the legitimate ones.

As the industry moves forward encouraging consumers to buy music, the fight against piracy continues. The labels filed 784 more suits against file sharers June 29. While sources close to the Grokster litigation tell *Billboard* that specific plans have not been finalized, they expect many more lawsuits to be filed against users who share unauthorized files.

Horowitz emphasizes that the lawsuits are being filed first and foremost to educate consumers as one part of the overall process geared to create a more level playing field for legitimate services.

"The labels understand that this is not a battle we win just by bringing lawsuits," he says. "We win by making our music available to legitimate services that are compelling enough to entice the consumer to use those services rather than the illegitimate ones."

Lack hopes the Supreme Court decision will, in one or two years, make lawsuits over file sharing a thing of the past. Klein agrees, noting that the decision "will absolutely slow the illegal services." He explains that "it will be hard [for them] to attract premier advertisers under these circumstances, very hard to attract [venture capital] money under these circumstances or any money."

"You could call this a dawning of a new age," Frankenheimer says. "The brilliance of legitimate P2P services is that they create tremendous opportunities for small, nimble companies as long as they can find ways to reach their audience and expand that audience." •••

Additional reporting by Antony Bruno and Todd Martens in Los Angeles and Bill Holland in Washington, D.C.

TOURING BY RAY WADDELL

AEG Nabs Bon Jovi Tour

A Bon Jovi tour set to start this fall will unveil the first international touring model for AEG Live.

The extensive outing will include North American and European dates. AEG Live parent Anschutz Entertainment Group has a solid and growing arena presence in Europe, but AEG Live has yet to produce an international tour in-house.

Some in the industry, however, believe AEG Live is overpaying for the New Jersey rock band's tour. AEG CEO Randy Phillips has long criticized the competition in the national touring game—namely, Clear Channel Entertainment—for paying artists outrageous fees to lock up business.

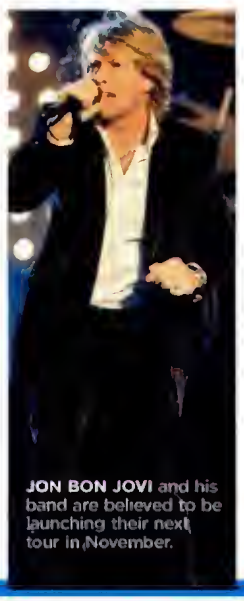
One version of the AEG Live-Bon Jovi deal has the promoter paying the band one guarantee for the bulk of the 55 North American dates and as much as one-third higher per night in Bon Jovi's best markets. Such a move effectively weakens the cross-collateralization that in many cases makes national tours financially feasible for promoters.

There is also speculation that AEG Live will pay Bon Jovi's commission to Creative Artists Agency. For an arena-level act, the agency fee is typically 2.5%-5% of the gross, paid by the artist.

However, sources close to the Bon Jovi tour tell *Billboard* that agency commissions will be a tour expense, not a promoter expense.

Phillips declined to discuss specifics of the deal but tells *Billboard* that any talk of AEG Live paying agency fees or overpaying in some markets is just that—talk.

In general terms, Phillips points out that paying a higher guarantee in some markets is not unusual. "I haven't done a tour where you pay the same guarantee in New York as you do in Kansas City," he says. "Every market we do is scaled differently."



JON BON JOVI and his band are believed to be launching their next tour in November.

For Phillips, the Bon Jovi tour comes at a crucial time. After AEG Live achieved major success last year in national tours—producing, among others, the No. 2 grosser, Prince—the pickings have been slim.

Besides its ongoing promotion of Celine Dion, Elton John and others at the Colosseum at Caesars Palace in Las Vegas, AEG Live's main projects this year are half of Paul McCartney's fall tour, the Loggins & Messine reunion tour and extended engagements of Tutankhamun and the Golden Age of the Pharaohs, better-known as the King Tut tour.

AEG Live is second only to CCE in terms of gross dollars reported. Last year, AEG Live reported grosses of $454 million to Billboard Boxscore. This year so far, it has reported grosses exceeding $183 million.

Details of the Bon Jovi tour have yet to be announced, but it is believed to start in November and include at least 15 shows in Europe. AEG Live is primarily a promoter of arena concerts, but Bon Jovi has mixed several stadium dates into its routes on recent tours, particularly in Europe.

Bon Jovi's management declined to comment. •••

R&B/HIP-HOP BY GAIL MITCHELL

BET Reunites Fugees

LOS ANGELES—Continuing its tradition of surprise openings, BET reunited Fugees members Lauryn Hill, Wyclef Jean and Pras Michel for its fifth annual awards show during the June 28 live broadcast from the Kodak Theatre in Hollywood, Calif.

Following a rousing reprisal of several songs, including "Killing Me Softly," only Michel spoke to the press. While he promised a reunion album, he said all was still not well within the trio. During rehearsal, he said, the members did not speak.

"BET had the balls to do this," said Michel, who blamed the group's problems on outsized egos in the wake of fame. "It's a healing process, and tonight was a big surgery" for them.

Artist/producer Kanye West claimed double wins: best male hip-hop artist and video of the year for "Jesus Walks." Newcomer Ciara, the show's front-runner with four nominations, won the best collaboration award for "1, 2 Step" featuring Missy Elliott. Fellow first-time nominee John Legend claimed the best new artist trophy.

Additional music winners included Alicia Keys (best female R&B artist), Usher (best male R&B artist), Destiny's Child (best group), Remy Martin (best female hip-hop artist), Omarion (viewers' choice) and Donnie McClurkin (best gospel artist). Joining lifetime achievement award winner Gladys Knight in BET's special honoree circle were humanitarian award winners Denzel Washington and the Academy Award-winning actor's wife, Pauletta.

During Knight's salute, which featured Faith Evans and Toni Braxton, the singer herself raised the roof with a rousing performance of three signature hits, including "Midnight Train to Georgia." Also generating considerable buzz for its performance was Destiny's Child. Pulling Magic Johnson, Nelly and actor Terrence Howard ("Hustle & Flow") onstage, the trio dished up a seductive rendition of its new single "Cater 2 U." Among other artists performing were Stevie Wonder with Legend, Mariah Carey, T.I., Mike Jones and Ciara with Ludacris.

The 2005 BET Awards, which also recognize achievements in film and sports, included memorial tributes to Rick James, Ol' Dirty Bastard, actor Ossie Davis and attorney Johnnie Cochran.

Actor/musicians Will Smith and Jada Pinkett Smith hosted the show for the first time. • ••

Photo: Kevin Mazur/Wireimage.com

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>>>EMI WINS LIVE 8 DVD
EMI secured the worldwide DVD rights to the Live 8 concerts held July 2 in the United Kingdom, United States, Canada, France, Germany and Italy. The British record company has concluded what it describes as "a unique agreement" with the Live 8 organization, by which it provided "a major financial contribution" in return for the worldwide DVD rights. Sources say EMI gave Live 8 a multimillion-dollar advance to help offset the production costs of the concerts.
—Emmanuel Legrand

>>>MTV GETS INTO GAMES
MTV has launched its newest division, MTV Games, which will develop, produce and promote original videogames aimed at MTV's audience. The new division will partner with Midway Games to market, sell in-game advertising and compile soundtracks for three upcoming games. Under the terms of the deal, MTV is able to share in royalties. The first game, "L.A. Rush," is confirmed for a holiday release.
—Michael Paoletta

>>>GROVE STAYS WITH NEDERLANDER
The Nederlander Organization has extended by five years its management agreement for the Grove in Anaheim, Calif. The 1,700-seat venue is adjacent to the city-owned Anaheim Stadium. Nederlander's initial three-year contract to operate, manage and book the Grove began in October 2002 and has been extended through Dec. 31, 2010.
—Ray Waddell

>>>BOW WOW, OMARION TO CO-HEADLINE TOUR
Bow Wow and Omarion will co-headline the Scream Tour IV Presents: The Heart Throb Tour. The trek begins July 20 at the Sovereign Bank Arena in Trenton, N.J. and wraps Sept. 4 at the Miami Arena.
—Ray Waddell

JAZZ | BY MARGO WHITMIRE

Monk-Coltrane Rarity Goes To Blue Note

Blue Note Records has emerged the triumphant owner of a 1957 recording by the Thelonious Monk Quartet with John Coltrane, trumping the interest of Sony BMG's Legacy Recordings and Verve Records.

"Thelonious Monk With John Coltrane: 1957 Concert"—a working title—is due Sept. 27.

Jazz specialist Larry Appelbaum uncovered the coveted musical relic in January at the Library of Congress. Negotiations for commercial release rights were completed June 13.



"This is one of the most important discoveries in jazz ever," Blue Note president/CEO Bruce Lundvall says. "We're thrilled to have it."

Jazz historian and Blue Note consultant Michael Cuscuna calls the find "unbelievable" because Coltrane and Monk only played together for six months. "For decades people have speculated on how the group sounded after they developed," Cuscuna says. "But all you had until now was an oral history."

Riverside Records released three tracks from "Thelonious Monk With John Coltrane" in 1957. The only other known release was an amateur recording of a 40-minute club set at the Five Spot in New York's East Village, released on Blue Note in 1993 as "Live at the Five Spot—Discovery!"

Lundvall calls the sound quality of previous recordings "subpar" compared with "1957 Concert," which was recorded by the international broadcasting service Voice of America during a benefit concert at Carnegie Hall.

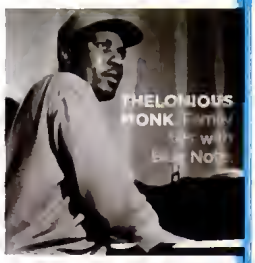
Alan Bergman, a lawyer for the Monk estate, says there are negotiations for the rights to use the concert hall's name in the title.

Neither Lundvall nor Bergman would reveal terms of the deal, but Lundvall is confident that the label will recover its investment. "You have something that will sell for a long time all over the world," he says. "Every single jazz fan will have to own this record."

The album will be released jointly by Blue Note and Thelonious Records, which is owned by the jazz legend's son, T.S. Monk, who was a Blue Note recording artist in the 1990s.

Bergman says Blue Note's longstanding relationship with the Monk family was a factor in the label's selection by the Coltrane and Monk estates, which have equal rights to the recording. Blue Note also owns existing catalog of early Thelonious Monk recordings.

"Blue Note is a label committed to jazz, and they seemed like a good fit," Bergman says. "The EMI international structure is important to us, as this project will be important on a worldwide basis."



Lundvall will present excerpts of the recording, to prevent internet leaks, to the heads of every Blue Note marketing territory at the EMI international meeting July 8-10 in Munich.

Cuscuna's Mosaic, a direct mail jazz reissue label, expects to release the recording on vinyl LP in October. ••••

Additional reporting by Chris M. Walsh in New York.

GLOBAL | BY LARS BRANDLE

Sanctuary To Review Operations

LONDON—Sanctuary Group plans on tweaking its business model, following less-than-stellar results for the first half of 2005, released June 28.

The British independent music firm plans to cut costs and shed some non-core assets. Sanctuary's book business is among those to be put on the block, sources say.

To redress some of its operational issues, Sanctuary has instigated a global operational review with an aim to achieve annual costs of £7 million-£8 million ($12.6 million-$14.4 million). One of those cutbacks might see intercompany video conferencing widely implemented to reduce travel costs.

Staff cuts are likely. New York-based group CEO Merck Mercuriadis says, "We're trying to keep that down to an absolute minimum to ensure that whatever we do doesn't take away from the core business."

The London-based company called its results "regrettable and unacceptable," particularly those from its recorded product division.

Sanctuary warned that full-year earnings before interest, taxation, depreciation and amortization would likely be "substantially less" than the previous year. First-half EBITDA declined to £6.6 million ($11.9 million), compared with £10.6 million ($19.1 million) for the same period last year.

Mercuriadis tells *Billboard*, "My view on [the results] is not unlike an artist whose single doesn't perform well. It doesn't mean that your career isn't viable and that you won't get it right with the next one."

Pre-tax group profits were down about 80% to £1.3 million ($2.3 million). At the same time, group overheads rose to £30 million ($54.1 million) from £26 million ($46.9 million).

A profit warning delivered June 3 took some of the sting out of the financial report. Stock in the company was down 1.7% in morning trading to 18.25 pence (33 cents), against a 52-week high of 49.5 pence (89 cents).

"What really spooked the market was that the company itself admitted that debt was uncomfortably high," Bridgewell Securities analyst Patrick Yau says. "Their best hope is that someone gives them an honorable exit, in terms of this acquisition that is being talked about."

Sanctuary leveled most blame for the downturn on its bullish expansion activities in recent years and on the "slippage" of urban genre album releases.

The group recently confirmed its executives had held conversations with third parties on a buyout (*Billboard*, June 18). Without identifying those parties, Sanctuary says the talks "are continuing."

On an upbeat note, Sanctuary told investors to expect a more robust second half, due to its artists touring coupled with the release of titles that slipped from the first half. "The important thing," Mercuriadis adds, "is that we remain profitable." ••••

LATIN | BY LEILA COBO

LUNA, UNIVISION IN LABEL VENTURE

Luna Music, the independent music company owned by regional Mexican music veteran Abel de Luna, has partnered with Univision Music Group in a venture to develop and sign new artists.

Under the agreement, Luna Music will sign acts and Univision will release their recordings.

The deal brings together two important players in regional Mexican music, which accounts for nearly 60% of all Latin music sold in the United States, according to the Recording Industry Assn. of America.

Univision owns top regional Mexican labels Univision Records and Fonovisa Records. In the United States, it is No. 1 in Latin music market share.

De Luna has several resources at his disposal for breaking artists. Among them is ownership of 15 radio stations, including 13 that program the regional Mexican format La Maquina Musical, many of those in secondary markets.

"Developing new talent is one of the biggest issues in Latin music today, especially in regional Mexican music," de Luna says. His discoveries include Adan Chalino Sanchez, whom he signed to his Costarola label in the 1990s. Sanchez's death in a 2004 car crash propelled him to superstardom.

"We're always traveling, always going to the dances and towns in search of new talent," says de Luna, who is based in Los Angeles.

Under the new agreement, de Luna will be in charge of album production and most radio promotion (which will go beyond the stations he owns) and will work with Univision in marketing and TV campaigns.

Luna Music is more than 20 years old. In 2000, de Luna sold the assets of a previous incarnation of Luna Music to Sony Discos. At the time, Sony hired de Luna to head its regional and Tejano music division and oversee the development of acts like *banda* maverick Lupillo Rivera, who remains one of the top sellers in the market.

De Luna left in 2003 to concentrate on his own Luna Music (distributed through Sony up to the end of June), Luna Management and Luna Publishing. Most Luna Music acts are also signed to the management and publishing divisions.

Luna's current acts including regional Mexican up-and-comers Altarosa Villa, Yesenia Flores, Banda Los Lagos and Los Hermanos Higuera, are part of the Univision deal. ••••

Photos: Francis Wolff/Mosaic Images

Legal Matters



SUSAN BUTLER sbutler@billboard.com

Supreme Team

In Grokster Case, Impressive Array Of Talent Buttressed The Biz

Donald Verrilli Jr. was the lone attorney standing before the U.S. Supreme Court March 29 arguing the entertainment industry's position in the MGM v. Grokster case.

Yet behind the scenes, more than two dozen independent attorneys supported the record labels' and film studios' in-house legal teams. Many of them will continue their roles as the case evolves.

(The Supreme Court released its unanimous decision June 27 in favor of the entertainment industry. See stories, pages 29-31.)

The herculean task of coordinating the activities among the many lawyers fell to Stanley Pierre-Louis, senior VP of legal affairs for the Recording Industry Assn. of America, and Dean Garfield, VP/director of legal affairs for the Motion Picture Assn. of America's worldwide anti-piracy program.

The two ensured that the parties—the most powerful music and motion-picture companies in the world—were involved with every crucial turn of events. They also provided their legal expertise and saw to it that each company's perspective got into the mix.

For the Supreme Court review, Verrilli says that the trade group attorneys—including RIAA general counsel Steven Marks and MPAA senior VP/deputy general counsel Greg Goeckner—played important roles in gaining support from the federal government, which filed a brief and argued for the entertainment industry before the court.

Having the United States come in on the industry's side was no small accomplishment, Verrilli says. "That was really due to the lawyers at the RIAA and MPAA. They did a phenomenal job in knowing how to be persuasive with the right government officials to make our case—forcefully and powerfully—about why it was in the public interest for our view of the law to be adopted. [Their work] advanced our prospects by a huge amount."



The MPAA's **DEAN GARFIELD** coordinated industry lawyers

Before reaching the Supreme Court, the case was principally handled by Mitchell Silberberg & Knupp's Russell Frackman, Steven Fabrizio and George Borkowski for the labels and by Williams & Connolly's David Kendall and Thomas Hentoff for the movie studios. O'Melveny & Myers' Robert Schwartz and Drew Breuder represented Warner Bros. Entertainment and New Line Cinema. Their input for the Supreme Court brief was critical, Verrilli says.

Publishers and songwriters filed a separate brief, represented by Paul, Weiss, Rifkind, Wharton & Garrison's Carey Ramos, Aidan Synnott, Theodore Cheng and Brian Urbano, and by Davis Wright Tremaine's Kelli Sager, Andrew Thomas and Jeffrey Blum.

Verrilli says his firm, Jenner & Block, became more significantly involved when the parties decided to seek Supreme Court review. Believing this to be a case of great importance, the firm assembled a team of partners who focus on appellate work and copyright—Verrilli, Ian Gershengorn, William Hohengarten, Tom Perreiii, Matt Oppenheim and Fabrizio (who had left Mitchell Silberberg)—plus several associates, including Kathleen Hartnett and Brian Hauck.

Kirkland & Ellis' Kenneth Starr, a former judge and former U.S. solicitor general, was added as co-counsel to lend "very helpful guidance on how to position the case to maximize the chance for review," Verrilli says. "Once review was granted, [he advised on] how best to litigate the case in order to get our five votes [to win a majority]." Attorneys Steven Engel and Susan Engel assisted.

Many of the parties' in-house legal teams also played active roles.

Once assembled, the lawyers spent a lot of time analyzing, discussing strategy, researching, drafting briefs and then redrafting briefs to present the best arguments. They circulated briefs, which often included comments from RIAA and MPAA lawyers, and then followed up with conference calls, working through everyone's notes.



The RIAA's **STANLEY PIERRE-LOUIS** kept label perspective in the legal mix.

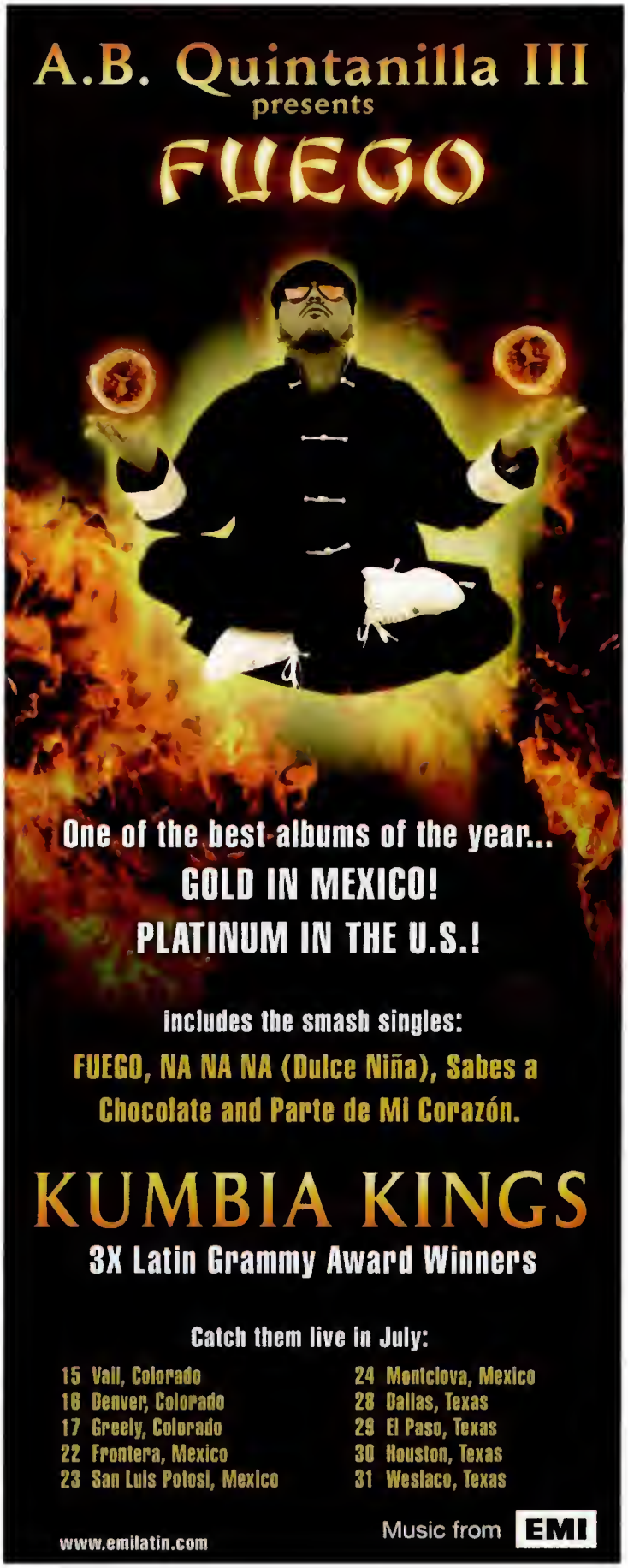
"We would have very frequent conference calls," Verrilli says. "It really was amazing. I would sit there during these conference calls and listen. There were so many good ideas that I felt like my job was to absorb all of them and then find a way to bring them together into a coherent whole—there was just so much talent working on this. It was such a positive process."

One lawyer would pick up something in one paragraph that needed to be fixed, Verrilli recalls, and then another would pick up on something else or refocus an argument.

"There was so much sustained attention by so many good lawyers," he adds. "We were fine-tuning every paragraph to get the argument exactly where it should be, which is more important in the Supreme Court then anywhere else."

He says that the work of the in-house lawyers was particularly impressive. "They were up until two or three in the morning reading drafts. They showed phenomenal commitment and extraordinary intelligence and insight. This was truly a team effort with a fantastic team."

The case is still pending in the District Court in Los Angeles over issues that were not before the Supreme Court. ••••



Making The Brand



MICHAEL PAOLETTA mpaoletta@billboard.com

Hello, Dolly

Mattel Introduces Its Latest Line Of Celebrity Barbies

Girls just want to have fun. And it makes no difference if the girl in question is real or made out of plastic. This month, Mattel debuts a handful of familiar faces in its ever-growing line of celebrity Barbie dolls: country music artists **Martina McBride** and **LeAnn Rimes**, R&B/pop trio **Destiny's Child**, "I Love Lucy"-era **Lucille Ball** (the line's ninth "Lucy" doll) and Disney star **Raven-Symoné**.

The philosophy behind selecting celebrities for their Barbie close-up is simple, Mattel senior marketing manager **Elizabeth Grampp** says: "We like to partner with the No. 1 person in his or her category." While some of the celebrity choices are geared toward young girls (Symoné, for example), others like McBride and Ball have "cross-generational appeal."

And with Destiny's Child's recent breakup announcement, expect this trio of dolls to become major collectors' items.

The first celebrity Barbie doll—Twiggy—appeared in the '60s. The 2001 Cher doll remains the best seller in the Barbie line, with "tens of thousands of units sold," according to Grampp. Through the years, the retail price for each celebrity Barbie doll has ranged between $35 and $50.

The dolls debuting this month, in stores until the end of the year, have a suggested retail price of $19.99.

Mattel VP of entertainment licensing **Holly Stein** works with the artists' management and other representatives in negotiating licensing and royalty fees for each doll.

For Mattel, securing artists like Symoné and the members of Destiny's Child—as well as **Hilary Duff** for its Fashion Fever line of Barbie dolls—reinforces its relevance in the youth marketplace. The selected artists, conversely, receive licensing revenue as well as promotional juice.

DRESS YOU UP: Celebrity licensing was a key topic June 21-23 at the 25th annual International Licensing and Merchandising Conference and Exposition.

The extravaganza at the Jacob K. Javits Convention Center in New York included a panel titled "Image Building in Fashion and Celebrity Licensing." The session was moderated by **Ed Foy**, CEO of **eFashionSolutions**, which manages online operations for numerous fashion brands.

Foy's panelists—**Chip Rosen**, VP of licensing and international at Sweetface Fashion (JLO by **Jennifer Lopez**); **Carol Butler**, director of worldwide licensing for **Elvis Presley Enterprises**; and **Bernt Ullmann**, president of **Phat Fashions**—shared their stories of living life in the fast-paced world of celebrity-hacked products.

Those in the audience learned of licensing highs (the 4-year-old JLO has 11 different product categories, with distribution partners around the world and a retail store in Moscow) as well as lows (the Elvis Presley clothing line was not well-received when introduced in February, so the company is relaunching the line in August at apparel trade show Magic in Las Vegas).

Early last year, apparel giant **Kellwood** bought Phat Fashions. With 19 domestic and six international licensees—and five deals pending—the company's annual volume translates to $750 million at retail, Ullmann said.

The panelists stressed the importance of remaining relevant to the coveted youth audience.

And when it comes time for a licensor to partner with a licensee, Ullmann noted, it is important that both parties share a vision. "You want the most credible proposal—one that goes beyond money," he added. "Any successful property is driven by brand equity and integrity."

EXPRESS YOURSELF: Hot denim brand **Rock & Republic**, in association with **Victoria Beckham**'s denim line, is taking its in-your-face fashion show to Paris, Milan, London, Madrid and Tokyo in the fall. Half live rock show, half catwalk excitement, R&R fashion presentations are more event than (traditional) fashion show.

R&R chief designer/CEO **Michael Ball** will introduce a Rock Events division next spring with a "corporate music festival" in Los Angeles. Think Coachella (on a smaller scale), but with tastemakers from the worlds of film, music, advertising and fashion. Rock Events, Ball says, will "push music and Rock & Republic even closer together."

A WIN-WIN: Uber-cool British fashion house **Ben Sherman**, in association with Filter magazine, has issued the fourth volume in its tastemaking promotional CD series. Featuring new music from **Beck**, **Oasis**, **Louis XIV**, **New Order**, **Bloc Party**, **Fischerspooner** and others, "Volume .04" is fast becoming our '05 summer soundtrack.

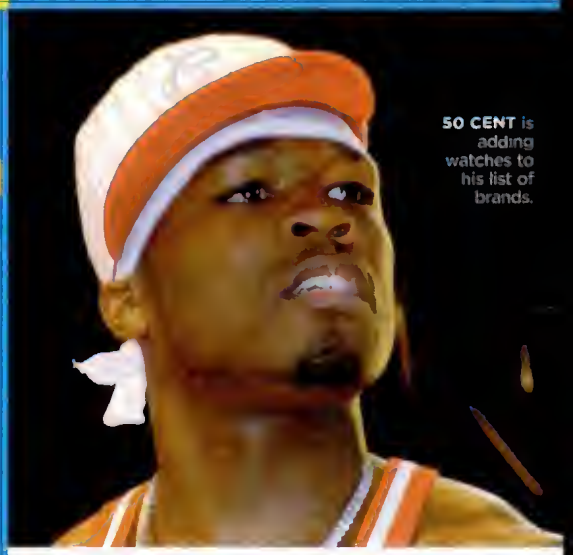
The disc—which has a production run of 10,000—is given away with Ben Sherman purchases (henshermanusa.com), at various in-store events and at apparel trade shows like the upcoming Magic in Las Vegas. From where we sit, this is one of those win-win associations for band and brand.

ALL FIRED UP: Four years ago, Aerosmith founding memher (and longtime fan of spicy food) **Joe Perry** contacted Boston-based company **Ashley Foods** about creating his own line of hot sauces. Perry's fiery line, **Rock Your World**, debuted the following year with a sauce called Boneyard Brew. Last year, it added Mango-Peach Tango sauce to its lineup.

Both flavorful sauces are up for awards at the **National Assn. for the Specialty Food Trade**'s Fancy Foods Show July 10-12 at the Jacob K. Javits Center in New York. Perry's son, Rock Your World CEO **Aaron Hirsch**, will be manning the company's booth—with a little help from his dad. Between signing autographs, perhaps Perry will pick up his guitar and perform a song or two from his recently released self-titled **Columbia** full-length. Now that would be hot. ••••



The newest celebrity Barbie series includes Martina McBride.



50 CENT is adding watches to his list of brands.

BRANDING BY MICHAEL PAOLETTA

Hip-Hop Brands: Gone Too Far?

It has been a busy couple of weeks for celebrity-driven hip-hop brands.

The Game partnered with 310 Motoring and Skechers to create a shoe line. Nelly introduced his premium light energy drink PJ Tight. And Jacob "Jacob the Jeweler" Arabo partnered with couture sneaker company SneakerLuxe to form Jacob & Co. Footwear.

Meanwhile, 50 Cent announced he would promote Reebok's GXT II cross-trainer (the latest in his own sneaker brand) and launch the G-Unit watch line, available in many styles, including an MP3-playing model. (Which begs the question: Does anyone really need an MP3-playing watch?)

And more to the point, are celebrity endorsements becoming too much of a good thing?

"There are a lot of people who believe that celebrity is enough of an added value to any product to make it successful," says Robert Passikoff, founder and president of Brand Keys, a brand and customer loyalty consulting company in New York. "But it's usually not."

Especially now. According to Ed Foy, CEO of eFashion Solutions—which manages the online operations for fashion-branded manufacturers—today's market is cleaning itself out. He likens it to the dotcom bubble burst. "Some people have stumbled, while others have stumbled and persevered," he says.

NO GUARANTEES

Foy counts Jay-Z and Damon Dash's Rocawear, Sean "P. Diddy" Combs' Sean Jean, Russell and Kimora Lee Simmons' Phat Fashions (Phat Farm and Baby Phat) and Nelly's Apple Bottoms among the success stories. He says Jennifer Lopez's JLO fashions had problems at the beginning, but is now "heading for greener pastures."

Conversely, Foy says Eminem's Shady brand "is struggling big time." The company may simply need to have a meeting of the minds to figure out the exact lifestyle of the brand. "The successful brands leverage celebrity and product category," Foy adds.

In the case of 50 Cent, he needs to think of himself as a brand—not a person.

"He can go broad, but his foundation needs to be strong and sturdy," explains Jonah Disend, president of brand strategy consulting firm Redscout in New York. In the process, "he must not lose sense of his artistry."

As for the success potential of 50 Cent's G-Unit watch line—MP3 model or not—Disend cannot help but wonder who will pay up to $3,500 for one of the rapper's watches.

"At that point, buy an entry-level [luxury] product like Rolex. The status is in Rolex, not 50 Cent." •••

50 Cent Photo: Kevin Mazur/Wireimage.com

GLOBAL BY HOWELL LLEWELLYN

Spanish Labels Clamor For Anti-Piracy Action

MADRID—Rampant piracy is destroying Spain's music industry.

That was the stark message delivered here June 23 by global record industry leaders and their local counterparts, gathered for the presentation of the International Federation of the Phonographic Industry's annual commercial piracy report.

Spain is the only territory on the IFPI's two key "top 10" lists: It is the world's ninth-biggest market in retail value and one of the 10 worst affected by piracy.

"It's an enormous paradox that Spain is the ninth-biggest market yet has a street-piracy level that does not exist in any other civilized country," EMI Music Spain president Manolo Díaz says.

Universal Music Spain president Marcelo Castello Branco says the IFPI has identified Spain as "Europe's piracy paradise."

He calls Spanish piracy "a public calamity—a total disgrace in a country with such an important cultural tradition."

The presentation of the IFPI report took place outside London for the first time. IFPI chairman/CEO John Kennedy said Madrid was chosen "because the situation in Spain is critical."

According to local IFPI affiliate Promusicae, Spain's physical-piracy rate is 24%. The body estimates that 240 million songs were illegally downloaded in Spain during 2004.

IFPI figures show that the volume of Spain's recorded-music market fell from 80.2 million units in 2001 to 38.4 million in 2004, a 52% drop.

Kennedy and other senior executives at the presentation criticized the Spanish government for failing to enforce a promised anti-piracy plan. "Good words are not enough, and we demand effective implementation of this plan," Kennedy said.

Culture Minister Carmen Calvo presented a draft plan to industry leaders Dec. 29, 2004, and asked for feedback (*Billboard*, Jan. 22). In late April, she confirmed that it had been adopted as policy by Spain's cabinet and would be treated "as a matter of urgency" (*Billboard*, May 7).

Calvo was to have presided over the June 23 presentation but instead opted to attend parliament to take part in a vote. Kennedy said the event had been timed to fit into Calvo's calendar and ensure her attendance. He added that the IFPI is "very concerned that piracy could destroy the Spanish music industry."

Spain's presence on the "10 worst" list is "frightening," Kennedy said. "If the Spanish government enforced existing legislation and implemented its plan, the situation would be very different."



GUISASOLA, left, and **KENNEDY** demand action.

In a written response to *Billboard's* questions, the Culture Ministry stressed that the anti-piracy plan involves 11 ministries and implementation is a slow process. But it says several steps are under way:

- A government anti-piracy commission is being set up.
- A co-operation treaty between central and local government will be signed within the next few weeks.
- A working party of intellectual-property rights bodies and new technology/communications companies is drafting a self-regulation pact.
- A national public awareness campaign will launch this fall.
- The Justice Ministry is preparing piracy training for judges and prosecutors.
- The Interior Ministry is studying the coordination of national and local police.

Several universities are readying economic analyses of piracy, the ministry says, and a "macro statistical study" of the problem will be carried out in 2006.

Promusicae president Antonio Guisasola says the plan may be ready for implementation, but "we are running out of time." He says while street piracy's high visibility illuminates the physical-piracy problem, illegal file-sharing and Internet piracy will soon be Spain's main concern.

"The 240 million [illegal] downloads last year will probably double to 500 million this year," Guisasola says.

At the presentation, Guisasola said enforcement of existing legislation remains a problem.

"Nearly 3,000 people were arrested in Spain in 2003 in connection with piracy offenses," he said. That represents "25% of the world total of 12,000. But only 50 of those people were actually convicted."

London-based Universal Music International president Jorgen Larsen said that piracy's financial effect curtails labels' investment in local repertoire. He said Universal Spain's domestic roster is half the size it was in 2000. (Larsen retired July 1.)

Retailers agree that piracy is hurting their business. Pedro García is head of music and DVD sales at 226-store El Corte Inglés, which claims a 25%-30% music market share. He says falling music sales have forced the department-store chain to reduce music's floor space and catalog depth. "We have [also] had to transfer music sections from traffic-dense ground floors to higher floors," he says.

"I don't know whether to be ashamed or hopeful that IFPI chose Madrid to present its report," adds Javier López, music sales director at FNAC's Madrid flagship store. "The piracy situation here is odious." ••••



GLOBAL BY JULIANA KORANTENG

Come Together, MEM Urges

Mobile Entertainment Confab Stresses Need For Consistency In Content, Pricing

LONDON—The fast-growing mobile entertainment industry needs to get its act together on content and pricing—and learn to work in harmony.

Those were the key themes at the fifth international Mobile Entertainment Market June 15-16 at the Earls Court exhibition hall here. Speakers from around the world agreed that the public's seemingly insatiable demand for mobile music and other content will drive the industry to find profitable business models.

But the business must "get beyond the 'repurposing' of tracks, create original content and come up with dynamic pricing models," warned Ted Cohen, Los Angeles-based senior VP of digital development and distribution at EMI Music.

Cohen spoke during a debate billed with the question, "What is the market telling us about which routes to market are really making money?"

During the discussion, Cohen insisted that master ringtones and video tones—music videoclips that play to signal an incoming call—will dominate in the long term. But he warned that customers are confused by mobile operators' habit of bundling similar content in too many packages at varying prices.

Cohen tells *Billboard* such practices can also affect negotiations for revenue shares. "We have standard terms and we treat all our partners equally," he says. "Although there are pressures, there are also trade-offs that get us to the same place in the end."

Peter Cowley, director of interactive media at TV production company Endemol U.K., also attended MEM. He argues that pricing issues can hinder the development of original content.

"Video has only just emerged as a content product for mobile," he says, "but we are very frustrated. There is no harmonization in the price points offered by the different operators."

Cowley acknowledges that antitrust legislation prevents mobile operators from working together on price points. But he adds that the industry must find ways of harmonizing content pricing. "They need to set standards and make it easier for the customer."

Executives from outside the music industry agreed with the need for consensus on business models. Mahi de Silva, senior VP/GM for Internet infrastructure and security company VeriSign, called for greater collaboration among all sectors to pin down profit-making concepts. He spoke during a presentation on business models.

The rapid development of the mobile sector makes it difficult to collect reliable data on profitable revenue sources and effective pricing. However, de Silva predicted that mobile entertainment will account for 11% of total wireless usage internationally in 2009, compared with 5% in 2004.

"Anyone who tries to do any of this without cooperating with others will cause problems," he said.

One factor hampering such cooperation is the disparate development of the mobile markets in various territories.

Ed Kershaw, London-based head of music at mobile phone operator Vodafone, noted that the growth of master ringtone sales in some markets is surpassing that of polyphonic ringtones, although the prices for the latter are holding up.

In the United Kingdom, sales of all ringtones by Italian content developer Buongiorno Vitaminic grew 200% in the first few months of this year, according to Luca Pagano, the company's VP for the United Kingdom. However, he predicted that polyphonic ringtones will continue to outstrip master ringtones, "because the quality of 'true tones' sound is still a bit of a problem."

Kershaw argued that other new formats like ringback tones (music or other content played while callers wait) take time to generate income in certain territories.

"Mobile customers in the United Kingdom still need to get used to that idea," he noted.

In contrast, one leading Greek mobile operator, Cosmote, reported that its ringback tones service, Calling Tunes, accounts for 6% of its domestic mobile-content business less than five months after its launch.

Polina Vazeou, manager for voice and data value-added service at Cosmote, told delegates the company achieved its success by targeting appropriate repertoire to customers aged 15 to 35 and charging affordable rates—in its case, 0.30 euros (36 cents) per minute of network airtime.

The speedy growth in the mobile music market is reflected in the increase in MEM's size since its launch in 2001, when it attracted 12 exhibitors and 200 delegates. This year's event drew 66 exhibitors and 1,100 delegates. ••••



GLOBAL BY NIGEL WILLIAMSON

World Music's Next Crossover?

LONDON—A new album by a Malian husband-and-wife duo, Amadou & Mariam, is the latest world music project being marketed to a mainstream audience.

10K

U.K. sales of 'Dimanche' in its first 10 days of release, according to Because Music

Since the late 1990s, when American musician Ry Cooder's collaboration with Cuba's Buena Vista Social Club won Grammy Awards and sold 7 million albums, executives working with world music have sought a record with similar crossover potential.

Emmanuel de Buretel, former president of EMI Continental Europe, believes he has found that album with Amadou & Mariam's "Dimanche à Bamako."

The record is the first release on de Buretel's Paris-based label, Because Music, which is distributed in France by Wagram and by Warner Music in the rest of the world. The album was licensed for the world from Paris-based label All Other.

" 'Buena Vista' became the ultimate coffee-table album," de Buretel says, "and this record has the same feel to me. It's not 'world music.' It's a record any rock'n'roll fan would enjoy."

The album combines the duo's West African roots music with pop production from Virgin France artist Manu Chao. The former frontman of French alternative rock/roots act Mano Negra, Chao has shipped 8 million units internationally of his two solo albums, according to the label.

The Chao connection should aid sales outside France, says Philippa Morgan, London-based world music buyer for HMV U.K. & Ireland. His involvement has given Amadou & Mariam "more of a commercial edge," she says.

"Amadou & Mariam have been touted as the next big thing for quite a long time," Morgan notes. "It has just been a question of breaking an album here, rather than on mainland Europe, where they've been established for ages."

HMV is stocking the album in all 200 of its stores, she says.

De Buretel says "Dimanche à Bamako" has shipped almost 200,000 units in France since its November 2004 release. He expects global sales to exceed 500,000 units by year's end. "It's going to be a very long-term album," de Buretel says. "They're going to be touring in all territories and it's just going to carry on growing."

"Dimanche à Bamako" was issued in most European markets in May. In the United Kingdom, where it arrived June 6, Because Music claims 10,000 sales in its first 10 days. Nonesuch will release the album in the United States in late August.

De Buretel says the French success has been built around concerted media campaigns, a positive approach to digital distribution and a strong presence at retail.

The set won best reggae/ragga/world album at the French record industry's annual Victoires de la Musique awards in March and climbed to the top 20 of the IFOP/Tite Live chart following a live telecast of the awards show.

More domestic TV exposure is guaranteed in the coming months following a promotion deal struck between Because and state-owned channel France 2.

In the United Kingdom, the duo appeared June 17 on BBC TV's popular and influential weekly music show "Later," hosted by Jools Holland.

"Because of 'Later,' we racked the album at the front of our larger stores," Morgan says. "An appearance by any world music artist on the show always engenders a lot of interest in that act and in the genre."

The label's U.K. marketing has been "brilliant," Morgan adds. "They've been getting all the right reviews in all the right places. That really is what drives this kind of album."

The current attention represents a spectacular turnaround for guitarist Amadou Bagayoko and singer Mariam Doumbia.

The visually impaired couple met in 1977 at a school for the blind in Bamako, Mali, and

GLOBAL BY STEVE McCLURE

Japanese Labels Accused Of 'Chaku-uta' Cheating

TOKYO—The Japanese government's Fair Trade Commission has outlined its case against four leading Japanese labels it accuses of monopolizing master ringtone distribution.

Representatives of Sony Music Entertainment (Japan), Avex, Universal Music K.K. and Victor Entertainment attended a June 22 hearing at the FTC's office here. In a statement presented at the hearing, the FTC accused the companies of trying to prevent competitive pricing for master ringtones—known in Japan as *chaku-uta*.

The commission said the labels, along with Toshiba-EMI (which is no longer involved in the case), had a "shared understanding" that they would license recordings for use as master ringtones exclusively to Label Mobile, a Tokyo-based company they jointly own.

"Based on this shared understanding, the five record companies consistently refused authorization of use of their master rights," the FTC said, "and limited themselves to offering an 'affiliate' position [to other master ringtone providers] only if the request was made by a provider who met certain standards, such as an ongoing business relationship."

As a result, the FTC said, almost no other chaku-uta providers had managed to gain access to any of the master rights held by the five companies.

Industry estimates suggest there are more than 150 master ringtone distribution companies in Japan.

The FTC says the labels' behavior constitutes "unfair trading practices" under the terms of Section 19 of Japan's Anti-Monopoly Law.

A further hearing is scheduled for Aug. 31. Insiders expect the four labels to use it to assert their right to license their master recordings as they see fit and to contest the FTC's allegations of collusion.

The regulator ruled March 24 that the four companies, plus Toshiba-EMI, had violated Section 19 by consigning the provision of master ringtones exclusively to Label Mobile.

The labels were given until April 4 to make the following concessions:

- Grant permission to other master ringtone vendors to use their masters
- State publicly that they will not conspire to refuse access to their masters to other companies
- Make independent decisions concerning the licensing of their masters

Toshiba-EMI announced April 18 that it would comply with the commission's demands, but the other four labels refused to comply and denied the FTC's accusations.

A Universal Music K.K. representative says the company continues to reject the FTC's charges. "We do use Label Mobile as an online retail site for our master ringtones, but we do not license our master rights to Label Mobile as the FTC alleges.

"Our master ringtones, like our packaged CDs, are sold as

continued on >>p20



began performing together three years later. After releasing a number of cassettes in West Africa, they signed to Universal France in 1997. Their three albums for the label were critically acclaimed but failed to make a wide impact; the label says the last one, "Wati" (2003), shipped just 15,000 units worldwide.

However, de Buretel was convinced of the act's potential. "When I heard they were available and making a record with Manu Chao, I was determined to get them," he recalls.

Chao says he first heard the African duo in 2003 on his car radio and played their records "around the clock" for the following year. He describes their recording sessions in Paris and Mali as "finding points of dialogue, a kind of melting together of styles."

Chao was easy to work with, Bagayoko says. "We have a similar approach. We create music according to the vibes around us at the time, and he's the same."

"Manu's presence helped," de Buretel admits. "But he's very humble about it, and he believes Amadou & Mariam should take the credit for the record, which is why he wasn't at the Victoires when they won."

Still, Chao called that night to congratulate the duo, Bagayoko says. "He was very proud."

Amadou & Mariam's publishing is with Reva Sons/Sony ATV Music Publishing France. ...

Additional reporting by Tom Ferguson in London.



GLOBALNEWSLINE

>>>McLAUGHLIN TO RETIRE THIS YEAR

Brian McLaughlin, COO of London-based HMV Group, will retire Dec. 31, one year later than originally planned.

The company veteran announced in May 2004 that he would step down at the end of that year. But that October he agreed to remain and took on responsibilities as acting managing director of HMV's U.K. books division, Waterstone's.

HMV Group on June 28 confirmed McLaughlin's retirement. As originally planned, he will take a non-executive director role at HMV alongside his chairmanship of the Nordoff-Robbins Music Therapy Foundation. He will not be replaced as COO, but HMV U.K. & Ireland managing director Steve Knott will join HMV Group's board Aug. 1. The company is seeking a new managing director for Waterstone's.

HMV Group's results for the year ending April 30 showed global sales up 3.8% to £1.89 billion ($3.44 billion).

—Tom Ferguson

>>>GERA SEEKS LEVEL PLAYING FIELD

Brussels-based trade group the Global Entertainment Retail Assn.-Europe has urged record labels to stop offering exclusive material for downloads and adopt simultaneous release of digital and physical products.

The plea from the GERA-Europe Advisory Group—consisting of the CEOs of Europe's major entertainment retail groups—came at a June 22 meeting in London with the International Federation of the Phonographic Industry. It was one of a series of biannual meetings by the two trade bodies.

In a June 23 statement, GERA said that despite the excitement surrounding new downloading technologies, sales of physical product "still account for 97% of music sales globally."

The statement also carried a prediction from IFPI chairman/CEO John Kennedy that physical goods are likely to continue dominating the music market "for the foreseeable future."

—Leo Cendrowicz

>>>SACEM ROYALTIES RISE

French authors' rights society SACEM reports collections of 726.5 million euros ($881 million) for the year ending Dec. 31, 2004, a 2.5% increase from 2003.

SACEM distributed 578.1 million euros ($701 million) to its members; its average administrative cost rate was 15.75%, compared with 15.2% in 2003.

The main source of revenue was music on TV, accounting for 26% of total income. Public performance of recorded music accounted for 20.5% and mechanical rights for 19.5%.

Online revenue was not disclosed, but SACEM says income from the mobile-phone sector—mostly ringtones—increased 68%, to 4.7 million euros ($5.7 million).

During SACEM's June 15 annual assembly, members elected lyricist Claude Lemesle as chairman of the board, succeeding composer Laurent Petitgirard.

—Aymeric Pichevin

JAPAN (cont.)

from >>p19

products of our company," the representative says. "Therefore, we will continue to uphold our views throughout the following hearings, and take a firm stand as a record company."

A Victor Entertainment statement describes the FTC's comments on unfair trading practices as "contrary to the truth." The company will "be pressing for fair determination of the facts through the hearing process," the statement continues. "Unfortunately, we will not be able to comment for the duration of the proceedings."

An SMEJ representative says the company has no further comment to make on the FTC hearings. Avex did not respond to calls by press time.

If the two sides do not reach agreement during the hearings, the matter could be dealt with through the courts under the provisions of the Anti-Monopoly Law.

Parties found guilty of conducting restrictive trade practices can be imprisoned for three years or fined 3 million yen ($27,425).

The original March 24 FTC ruling followed a series of raids on record company offices by commission officials last August (*Billboard*, Sept. 11, 2004). Label Mobile president Mike Ueda estimated then that the company accounted for 65%-70% of Japan's 12 billion yen ($109.7 million) master ringtone market. ••••

RETAIL BY TODD MARTENS

Keeping The Excitement In Tuesday Release Days

The traditional Tuesday retail release for albums in the United States has gone from a celebration to a formality, pushing some chains to find new ways of keeping it special.

In an era in which albums from major and indie acts—be it System of a Down, Weezer, Spoon or Common—are available online sometimes months before the official on-sale date, retailers say the Monday midnight sale has effectively been killed, and the Tuesday release day has lost some of its luster.

"I love streaming, and I love prerelease knowledge," says Eric Levin, owner of Atlanta-based retailer Criminal Records and leader of indie retail coalition the Assn. of Independent Media Stores. "I'm into it, but it's not going to create a first-week fervor. There is not as much excitement about the release of a record as there used to be. There are a number of reasons, but music is sadly not a motivating factor in people's lives."

Few outlets hold midnight sales to hype new releases. "You can only make a buck or two on new releases anyway," explains Ross Hewson, buyer at Owings Mills, Md.-based Record & Tape Traders. "So to pay four employees per store, you really need to be selling a bunch of CDs to break even. We would need two or three major releases to even consider it."

Mike Tausig, retail director for Tower Records' outlets in the San Francisco Bay Area, says the June 7 release of Coldplay and the White Stripes inspired the kind of midnight-sale turnout his stores have not seen in years. "The other thing you have to look at is just the sheer number of releases that come out today," he says. "We have 30,000 SKUs per year now, and even pretty recently there wasn't that kind of market saturation. So it's really only when a Coldplay or a U2 comes out that it's like the days of old."

Smaller stores count on events or value-added merchandise to move units at a midnight sale or on a Tuesday. Doyle Davis, who runs Grimey's New & Preloved Music in Nashville, recently staged a midnight sale for the Flaming Lips DVD "The Fearless Freaks" (Shout Factory). The store hosted a late-night screening of the film, and Davis says these kinds of happenings are the surest way to create release-day excitement.

Before getting into retail, he recalls, "I went to the record store every new-release day, even if I didn't buy anything or there wasn't anything coming out that I was super-excited about. I just wanted to know all that I should know about. That was before you could go online and see all the release information and hear clips. Now I think it can still be a magical day, but everyone knows what's coming out."

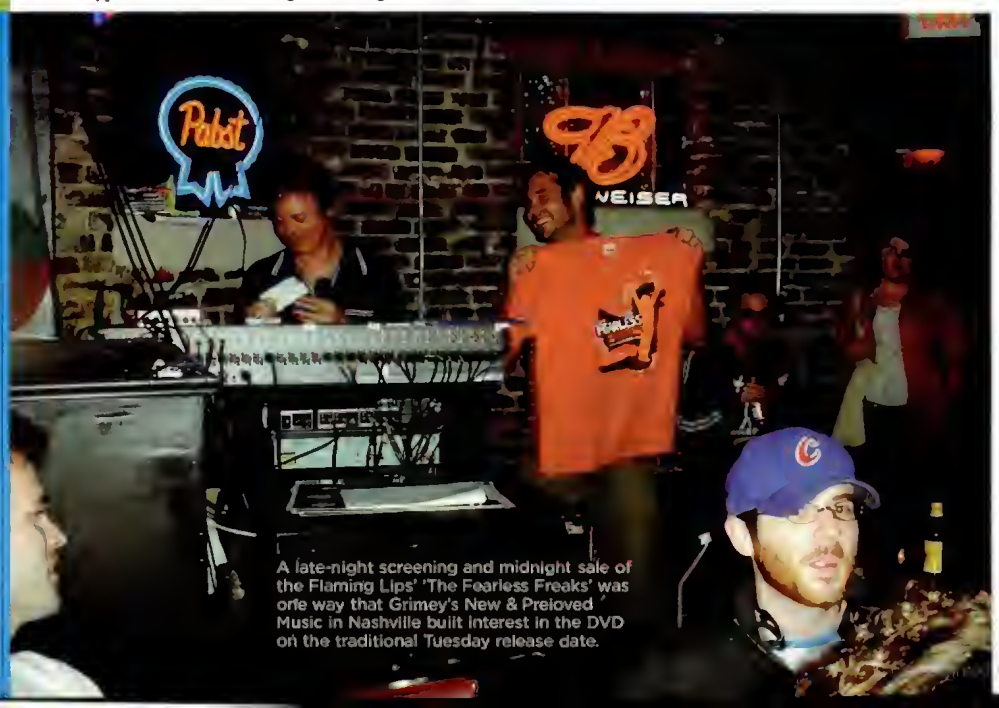
Indeed, with the Tuesday release date no longer offering a grand unveiling of new music, it has become essential for labels to give first-day buyers a little something extra. Matt Vaughan, who runs Easy Street Records in Seattle, says value-added products—like a free T-shirt or a limited-edition EP—reward first-day buyers and help his store compete with the low pricing of chains. His store had 60 limited-edition 7-inches to give out with the new White Stripes album, and all of them were gone after its midnight sale.

Record & Tape Traders' Hewson believes value-adds have also brought about an increase in pre-orders. "We've noticed that people are really starting to look for limited editions in the first week," he says.

Bryan Everitt, director of music purchasing at Hastings Entertainment in Amarillo, Texas, says the availability of albums online prior to release has done little to change buyers' expectations as to when albums will be made available in stores.

"As long as labels are going to release some things on a Friday, and as long as some things are getting downloaded weeks before, some people have been arguing that street dates should be ignored," he says. "We've conditioned the music lover that music comes out on Tuesday. I think changing street dates would only serve to confuse people."

Despite the prevalence of downloading, Everitt continues, "people are still coming out on a Tuesday, and that thrills me." ••••



A late-night screening and midnight sale of the Flaming Lips' 'The Fearless Freaks' was one way that Grimey's New & Preloved Music in Nashville built interest in the DVD on the traditional Tuesday release date.

The Indies



TODD MARTENS tmartens@billboard.com

Ghostly's Online Art

Label Sells CD Packaging To Accompany Downloads



As digital sales bacama a larger part of Ghostly international's business, labal head Sam Valanti worried that its album art would be forgotten.

So, last month the Ann Arbor, Mich.-based imprint began selling Digipaks on its Web site for $2.50 apiece, hoping to appeal to thosa who purchasad its albums via download.

"Our company has a raputation, to soma degree, of being a package-driven or art-driven company," Valenti says. "We work with a lot of artists and designers, and we wanted to keep that function of the busi-nass aliva whila not dragging our faat. Digital distribution is a very reai idea, and this is a reaction to what is happening."

The electronic-leaning label currently is selling Digipaks for four albums, inciuding releases from Matthew Dear, Dabreye and Midwest Product. Valenti says the reaction has been "modest" thus far, but he hopes aventually to sell Digipaks, complete with downloadable CD labels, for all Ghostly releases.

> "We're not trying to pretend the genie is still in the bottle."
>
> —SAM VALENTI of GHOSTLY INTERNATIONAL

"It's not a huge profit-maker," he says. "It's invantory wa alraady hava and paid for, and it's not a profit aganda."

Valenti says the label will not make the Digipaks availabie until a few months aftar an album's release.

Digital sales will be about 25% of Ghostly's businass by yaar's and, Valenti estimates. He acknowledgas that those who illagally download an album will now have access to the full CD package for just $2.50, but he believes the Digipaks will better prepare his label for the burgaoning onlina markat.

"It's obvious some people have taken our music for free off peer-to-peer sites," Valanti says. "That's not a mystery, especially becausa wa're associatad with electronic music, where fans are pretty computer-savvy. It isn't difficult if you want our music for free. We're a not trying to pretend the genie is still in the bottla. Wa're just accapting this is tha situation, and if you care enough to buy the Digipak and pay shipping on it, we're going to assume you care about our artists and our label. This is a goodwill thing."

RYKO GETS 'SHOT: Chicago-basad roots labal Bloodshot Racords has linked with New York's Ryko Distribution, ending a seven-plus-year relationship with Warner Music Group's Alternativa Distribution Alliance.

"Wa've been with ADA for a long time, and I think we both got set in our ways," Bloodshot co-owner Rob Miller says. "Marriagas come to an end. It's not acrimonious."

Ryko has a large roster of roots-based labels, including Smithsonian Folkways, Alligator Racords, Rebel Records and Oh Boy. Yet Miller says this had little bearing on the choice to sign with Ryko.

"It was probably an anti-factor in our decision," he says. "ADA picked us up sevan or aight yaars ago with a spacific opinion of us in mind. When we met with Ryko, i was reaily impressed with the knowledge of our catalog and the nontraditional [marketing] ideas they were throwing out. They raally wantad to tailor markating plans toward spacific artists rather than apply a blanket approach."

The Bloodshot deal takes effect July 11 and will include catalog and future releases. immadiataly on tap for tha labal, which racantly signad tha Detroit Cobras, is a Waco Brothars album, "Fraadom & Weep," due Aug. 16.

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U.K. Indie Labels Soak Up Stateside Lessons

Britain's **Assn. of Independent Music** landed in New York June 28 with the mission of helping U.K. labels make inroads in the U.S. market.

The trade group capped its first day of meetings with a reception at the British consul-general's residence. Speaking at the event, **Sir Philip Thomas**, the consul-general in New York and the director-general of the **U.K. Trade and Investment** agency in the United States, said the British government is eager to "help the [U.K.] music industry, particularly the independent labels, have a renaissance in the U.S."

He was followed by AIM CEO **Alison Wenham**, who said that about five years ago, "real alarm bells were sounding that served as a wake-up call" for the British music industry. At that time, U.K.-based labels had only about a 0.01% share of the top 100 titles on The Billboard 200, a huge drop from the '60s, '70s and '80s, when British acts were a force to be reckoned with in the United States.

"We weren't doing anything wrong," Wenham said, "but we weren't doing anything right [either]. We had to shake off the complacency."

She said AIM's goal is for U.K. labels to have a double-figure market share stateside in a couple of years.

The next day began with **Newbury Comics** CEO **Mike Dreese** briefing the Brits on the U.S. retail scene. He noted that the rise of mass merchants caused turmoil for independents and regional chains in all sectors, not just music.

The mass merchants, he explained, "brought capital, branding and, most importantly, information systems to bear—which, combined with logistical scale, allowed a rapid changeover in the U.S. retail landscape."

Regional chains, which he described as living in the past—more attentive to the major labels' priorities than their customers' needs—"were decimated."

Since mass merchants began to dominate U.S. music retail, Dreese added, the customer has focused on price and no longer cares about service—or at the very least, is not willing to pay for it.

Meanwhile, the Internet has been a "huge distraction, a money pit and brain drain," he said. Newbury Comics spent almost $1 million trying to compete on the Web before pulling the plug, while **CDNow** investors lost $240 million.

Illegal file-sharing services, "combined with stagnant content and an increasingly bland radio and concert promotion environment, created a perfect storm where only the strongest specialist survived," Dreese said. The resulting massive consolidation, through bankruptcies or forced marriages, was financed by vendor concessions, he added.

Some indie retailers could not survive once the original **Napster** first appeared, Dreese said. "Napster blew away the bootleg marketing upon which many independents were dependent. Who would buy a live album in a store when that concert and so many others are available on the Internet?"

But the independent stores that remain are fairly healthy when organized into coalitions.

Meanwhile, Dreese said, "we are just now seeing the full effects" of the mass merchants' entry into the Canadian specialty market.

BARN MUSIC: **Ed Franke**, the new senior VP of sales at **Koch Records**, recently stepped out of the merchandising trenches to executive-produce a compilation CD for one of his favorite places, the Boardy Barn.

For those of you who are not from the New York area, the Boardy Barn is a 35-year-old party palace in Hampton Bays on Long Island. Around 2,000-3,000 adults revert to their college days (or so I've been told) during Boardy Barn's Sunday-afternoon shindigs, dancing and singing along to a DJ who plays the Northeast equivalent of beach music.

To celebrate the Boardy Barn, Franke and its co-owners, **Tony Galgano** and **Mickey Shields**, came up with the idea of a compilation CD. Fortunately, Franke was able to draw upon Koch associates like **Dave Nives** and **Bill Crowley** to help put together "Happy Days: The Only Official & Authorized Boardy Barn CD." Koch is releasing the album along with **Beach Bumm Records**.

Franke says he manufactured 5,000 copies. Since the album is meant to capitalize on the nostalgia of Boardy Barn visitors, he gave a one-year exclusive to **Trans World Entertainment**, which has the most record stores on Long Island. The album will also be available at the Boardy Barn and through its Web site.

Putting together a compilation album is not as easy as it seems, Franke learned. "There are some staple songs that have been played [at the Boardy Barn] every Sunday for 35 years that I had to have on the album," he says. "Of course, I wanted to do everything legal and by the book."

The process of licensing the needed songs dragged on for five years, and in the end, more than half the tracks proved unobtainable.

So he hired musicians to record cover versions of the Boardy Barn staples—and even had some of them taped there.

"I didn't want to deceive the consumer," Franke says. "I want them to know exactly what they are getting."

The album credits identify such tracks as "The Good, the Bad and the Ugly," "Wipe Out," "American Pie," "Dueling Banjos," "Tequila" and "Sweet Caroline" as newly recorded covers.

But the Koch staff did land original versions of such favorites as the **Foundations'** "Build Me Up Buttercup," **Clarence Carter's** "Strokin'," **Violent Femmes'** "Blister in the Sun," **the Charlie Daniels Band's** "The Devil Went Down to Georgia," **the Kinks'** "Come Dancing" and **Kate Smith's** "God Bless America." »»

TOURING BY RAY WADDELL

Ameriquest Lends Stones Tour Support

The Rolling Stones have been in the tour sponsorship game from the trend's infancy right through the band's upcoming Ameriquest-sponsored On Stage tour.

Jay Coleman, founder and CEO of Entertainment Marketing & Communications International, has been involved in putting together the bulk of the Stones' landmark tour sponsorship deals.

Coleman's association with the touring industry dates back to the mid-1970s when his company Rockbill linked bands and sponsors via free concert programs. Tour sponsorships developed from that humble starting point.

"When I first started, if the CEO liked the band and he could bring a few customers backstage to take a picture, sometimes that was enough," Coleman says. "Today, it's much more sophisticated. Companies are looking for a real return on investment."

Coleman says Ameriquest Mortgage's sponsorship of the Stones upcoming On Stage tour, which begins in August, is a highly integrated campaign. "It has advertising, event marketing, and you'll see different PR, promotion and direct mail components," he says. "This has a lot of touchpoints with the consumer, and each one of these cross-pollinates very well."

When Jovan sponsored the Stones' Tattoo You trek in 1981, such a deal was foreign to the touring industry. The Stones were prepping to tour for late promoter Bill Graham, and were looking for a way to defray costs of an elaborate production. "They wanted new revenue streams," Coleman recalls.

A $1 million deal with Schlitz beer fell through at the last minute. Then fragrance company Jovan stepped up with $500,000 and became the sponsor of the 1981 tour.

While some music purists cried sellout, Coleman says the Stones never batted an eye. "I think the Rolling Stones looked at it as, 'We're not endorsing Jovan, they're endorsing us,' " Coleman says.

But what the deal really did was it put the concept on the map. Tour sponsorships are now commonplace, and since the Stones began touring with producer Michael Cohl in 1989, their tours have been sponsored by such companies as Volkswagen, Tommy Hilfiger, Budweiser, Sprint, E-trade, AT&T Wireless and T-Mobile. And each deal has been a marketing and cultural touchstone.

WELCOME TO MUSIC

Ameriquest first made a big splash in the music world with the sponsorship of Paul McCartney's halftime show at the 2005 Super Bowl, and wanted to continue that momentum, Coleman says.



The Ameriquest/Stones deal links the World's Greatest Rock and Roll Band with a company that represents that bastion of American adulthood, homeownership. The Stones in 2005 appeal to that "sweet spot" demographic of 35-54 that Ameriquest wants to reach.

"If one judges a brand by the company they keep, standing next to the Rolling Stones is a great place to be for Ameriquest," Coleman says.

Though it is worth an estimated $4 million (which Coleman would not confirm), the Ameriquest deal is even more valuable than the cash to the Stones. "Ameriquest will be doing some really exciting things behind this tour and they will be supporting it with millions of dollars in television advertising," Coleman says.

"Not only will [Ameriquest] look at this from the touring aspect, they will produce network and prime time advertising on television that will capture the excitement of a Rolling Stones concert in a 30-second piece of film that I think is going to be brilliant," Coleman continues. "Spots will tie into this tour and their sponsorship of this tour across the country [and] will keep the band and the brand front and center."

HOW TO QUANTIFY

Coleman says Ameriquest's marketing goal is fairly simple. "Primarily, what they want to achieve with the Rolling Stones is brand profile," he says. "A lot of their communication is through direct mail. If you've heard of a company and you like their advertising and the things they're involved with, you'll be more apt to open [the mail] up and see what it's all about."

From the Stones perspective, "we were looking for a sponsor who will not just write a check for the sponsorship fee, but who will really activate the relationship," Coleman notes. "It's only meaningful if you spend millions of dollars to tell people what you're doing."

Coleman says companies often invest two to three times what they spend in rights fees into an activation budget. And, he says, touring can deliver the marketing goods at a time when traditional advertising avenues have become challenging for a lot of brands.

"Increasingly [traditional advertising] is more expensive and delivering less people," he says. "Today, more than ever, advertisers are more receptive to all kinds of communication and sponsorships. Event marketing has grown by leaps and bounds and music is just a piece of the puzzle. Companies are looking to put their brands in places where they'll get noticed and recognized." ■■■



TOURING BY TODD MARTENS

Intonation Festival Parks Itself In Chicago

Mike Reed has never booked a major concert before. Now he finds himself the architect of the Intonation Music Festival, a two-day affair at Union Park on Chicago's West Side.

The event, slated for July 16-17, is largely a celebration of today's vibrant independent community, featuring performances from the Decemberists, Tortoise, the Wrens, Broken Social Scene, Jean Grae, El-P and Pelican, among others.

When Reed began organizing the event, he envisioned a large neighborhood block party, but Intonation has grown into a festival that could host more than 15,000 people per day. And Xbox, Marriott, Neighborhoodies and Tower Records are among those that have signed on as sponsors.

Perhaps what is most impressive is that Reed and his small staff have done all of this in the shadow of Lollapalooza, which takes place the following weekend featuring a lineup that includes the Pixies, Weezer, the Arcade Fire and Primus.

"We kept an eye on each other," Reed says of Lollapalooza. "I was afraid we were running the same weekend. We didn't really know what we were getting into when we started this. We thought we might have a popular Chicago festival, and maybe we thought we could draw some people from Wisconsin. Now we're getting e-mails from people who are coming from Australia."

Reed began plotting Intonation last summer, when he helped organize the city's Interchange Festival, a series of fall concerts designed to spur voter registration.

The idea for Intonation took off after Reed approached Chicago's indie-rock news site pitchforkmedia.com, which boasts about 120,000 daily readers, to present the fest.

"They got in touch with us and presented the idea, and at the same time we had been tossing around the idea of doing something that would get the city involved," says Chris Kaskie, advertising director at Pitchfork Media. "We've been doing the site by ourselves and flying under the radar for so long, and these guys were pretty like-minded and weren't looking to do any of the things we were scared of."

Early on, Reed approached the Chicago Park District and its fund-raising arm, the Parkways Foundation, and pitched Intonation as a sort of benefit concert. The city has long been reticent to stage large musical happenings geared toward a younger crowd in its parks, having nixed performances by the Smashing Pumpkins in 1998 and the Other Ones in 2002.

Last summer, however, the city welcomed an electronic music festival in Grant Park, the site of this year's Lollapalooza. It also just opened the Charter One Pavilion at Northerly Park, a new lakefront venue designed to raise about $800,000 annually for the Chicago Park District.

Tim Mitchell, the Chicago Park District's general superintendent/CEO, says Lollapalooza should bring in an additional $400,000. While Intonation will not bring in as much revenue—tickets are modestly priced at $15 per day, with a two-day pass for $22—Mitchell says he reached an agreement with Reed in exchange for his help in staging future events in the city's parks.

"Lollapalooza was about trying to get money," he says. "This one is more for us to get the benefit of them staging additional events in the parks. We're looking for partnerships, whether it's music or various foundations."

Reed says Intonation will also feature a record and craft fair, and perhaps a children's museum. While the site can accommodate nearly 30,000 per day, according to Reed, he plans to host a smaller number to ensure comfort level and the safety of the park.

"We're not greedy people," he says. "We're trying to do good things for the community." ••••



The Decemberists are one of a number of indie acts appearing at the Intonation Music Festival, set for July 16-17 at Chicago's Union Park.

BOXSCORE Concert Grosses

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	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance	Promoter
1	$13,677,410 (£7,415,995) $155.55/$64.05	**U2, DOVES, IDLEWILD, ATHLETE, ASH** Twickenham Stadium, London, England, June 18-19	110,796 two sellouts	The Next Adventure, Clear Channel Entertainment-U.K.
2	$11,119,740 (£6,151,085) $153.56/$90.33	**U2, THE BRAVERY, IDLEWILD, SNOW PATROL, ATHLETE** City of Manchester Stadium, Manchester, England, June 14-15	107,671 two sellouts	The Next Adventure, Clear Channel Entertainment-U.K.
3	$4,864,554 (3,981,179 Euros) $103.84/$58.64	**U2, THE THRILLS, SNOW PATROL** Koning Boudewijn Stadion, Brussels, Belgium, June 10	60,499 sellout	The Next Adventure, CCE Belgium, Rock Werchter
8	$4,203,947 (3,461,745 Euros) $109.71/$63.65	**U2, THE THRILLS, FEEDER** Arena AufSchalke, Gelsenkirchen, Germany, June 12	59,120 sellout	The Next Adventure, Wizard Promotions
8	$2,474,845 $225 $175, $127.5 0/$87.50	**CELINE DION** The Colosseum at Caesars Palace, Las Vegas, June 22-26	18,312 (9 Size five shows two sellouts	Concerts West/AEG Live
8	$2,062,809 $56.50/$39	**DAVE MATTHEWS BAND** Verizon Wireless Music Center, Noblesville, Ind., June 12-13	34,704 (two sold-out shows one venue)	Clear Channel Entertainment
2	$1,716,621 (£941,262) $91.66/$73.33	**ROD STEWART** Hallam FM Arena, Sheffield, England, May 18, June 22	22,139 two sellouts	Clear Channel Entertainment-U.K.
8	$1,380,688 $86/$36	**JIMMY BUFFETT** Nissan Pavilion at Stone Ridge, Bristow, Va., June 15	24,917 sellout	The Cellar Door Companies
8	$932,360 $55	**SASQUATCH! FESTIVAL: THE PIXIES, MODEST MOUSE & OTHERS** The Gorge, George, Wash., May 28	16,952 20,000	House of Blues Concerts
10	$843,755 $49.50/$28.50	**TOM PETTY & THE HEARTBREAKERS, THE BLACK CROWES** Tweeter Center at the Waterfront, Camden, N.J., June 17	24,970 sellout	Electric Factory Concerts
11	$768,327 $79.50/$39.50	**SANTANA, LOS LONELY BOYS** Madison Square Garden, New York, June 15	12,730 14 hrs	Ron Delsener Presents
12	$632,509 (502,540 Euros) $100.69/$80.10/$61.81	**BRUCE SPRINGSTEEN** Point Theatre, Dublin, Ireland, May 24	6,353 sellout	Aiken Promotions
13	$592,162 $51.75/$44.25	**TOM PETTY & THE HEARTBREAKERS, THE BLACK CROWES** Riverbend Music Center, Cincinnati, Ohio, June 14	18,897 21,500	Belkin Productions
14	$565,170 $80/$45/$20	**BOMB VEINTE: SNOOP DOGG, THE GAME, FRANKIE J & OTHERS** HP Pavilion, San Jose, Calif., May 25	17,638 19,532	Phoenix Music Group
19	$560,635 $95/$30	**MAROONS, JOHN LEGEND, GAVIN DEGRAW, LOW MILLIONS** MGM Grand Garden, Las Vegas, June 11	7,945 sellout	Evening Star Productions
19	$558,890 $125/$75	**VAN MORRISON** Trump Taj Mahal Arena, Atlantic City, N.J., June 11	5,341 sellout	Electric Factory Concerts
17	$528,488 $52.50/$25	**TOM PETTY & THE HEARTBREAKERS, THE BLACK CROWES** Post-Gazette Pavilion, Burgettstown, Pa., June 15	23,346 sellout	Belkin Productions
19	$492,352 $65/$20	**JAMES TAYLOR** ctnow.com Meadows Music Centre, Hertford, Conn., June 17	13,543 24,232	Jim Koplik Presents
19	$446,722 ($120.50/$75.50	**SANTANA, LOS LONELY BOYS** Borgata Event Center, Atlantic City, N.J., June 11-12	4,432 (4,804 two shows one sellout	Electric Factory Concerts
20	$439,450 (£240,900) $45.61	**BLUE, CHOCOLATE MONDAY, GLITZY GIRLS, LYCRION** Evening News Arena, Manchester, England, June 26-27	10,610 13,000 two shows	3A Enterteinment, Jack Utsick Presents
21	$438,369 $56/$23	**SANTANA, LOS LONELY BOYS** Tweeter Center, Mansfield, Mass., June 17	10,030 19,600	Tea Party Concerts
22	$410,625 $45	**DEF LEPPARD, BRYAN ADAMS, RANDY COLEMAN** PGE Park, Portland, Ore., June 1	9,175 sellout	Jam Productions, Frank Productions
23	$408,633 (323,398 Euros) $65.71	**MARK KNOPFLER** Point Theatre, Dublin, Ireland, May 20	6,219 sellout	Aiken Promotions
24	$406,605 $75/$25	**FREESTYLE EXPLOSION: STEVIE B, LISA LISA & OTHERS** Arrowhead Pond, Anaheim, Calif., June 11	9,432 11,442	Avalon Attractions
29	$392,010 (£214,894) $77.53/$70.23	**CROSBY, STILLS & NASH** Evening News Arena, Manchester, England, June 25	5,353 6,012	3A Entertainment, Jack Utsick Presents
29	$387,315 $45	**DEF LEPPARD, BRYAN ADAMS, RANDY COLEMAN** LaGrave Field, Fort Worth, Texas, June 11	8,607 sellout	Jam Productions
27	$386,544 $36/$36	**STEVIE NICKS & DON HENLEY** Giant Center, Hershey, Pa., June 13	6,661 9,839	Electric Factory Concerts
29	$382,645 $45	**DEF LEPPARD, BRYAN ADAMS, RANDY COLEMAN** Grizzlies Stadium, Fresno, Calif., June 4	8,267 sellout	Jam Productions
29	$380,586 $74.50/$64.50/$ 54.50	**ALANIS MORISSETTE, JASON MRAZ** Radio City Music Hall, New York, June 15	5,967 sellout	Concerts West/AEG Live
30	$377,811 $49.50/$15	**JUDAS PRIEST, QUEENSRYCHE** Tommy Hilfiger Jones Beach Theater, Wantagh, N.Y., June 17	9,197 16,856	Ron Delsener Presents
31	$364,652 $126/$28.50	**STEVIE NICKS & DON HENLEY** Post-Gazette Pavilion, Burgettstown, Pa., June 11	8,482 25,145	Belkin Productions
32	$346,075 $12.50/ $12.50	**SANTANA, LOS LONELY BOYS** PNC Bank Arts Center, Holmdel, N.J., June 14	7,276 16,988	Ron Delsener Presents
33	$341,623 $45/$37.50	**OASIS, JET, NIC ARMSTRONG** UIC Pavilion, Chicago, June 20	8,784 sellout	MAJ Concerts
34	$341,370 $45	**DEF LEPPARD, BRYAN ADAMS, RANDY COLEMAN** Municipal Stadium, San Jose, Calif., June 3	7,586 sellout	Jam Productions
35	$321,450 $110/$75/$65/$55	**LUPILLO RIVERA, ROCIO SANDOVAL** Gibson Amphitheatre, Universal City, Calif., June 25	5,008 5,534	House of Blues Concerts



On The Road

RAY WADDELL rwaddell@billboard.com

And Bring The Kids

Lollapalooza Organizers Add Children's Attractions To Festival

A lot of those pierced, tattooed folks who were going to Lollapalooza a decade ago are now parents, and don't let that be a scary thought. Lollapalooza 2005 producers Capital Sports & Entertainment, along with Lolla founder Perry Farrell and HyLo Entertainment, have added a children's component to the July 23-24 festival at Chicago's Grant Park, called, naturally, Kidzapalooza.

HyLo president Tor Hyams says Kidzapalooza became possible when CSE set about rebranding Lolla into a "more family-friendly environment, where parents and kids can come together and enjoy a completely absorbing music experience." Hyams and Farrell partnered on Kidza after Hyams produced the 2004 Disney release "A World of Happiness," which featured a duet between Farrell and Deborah Harry.

"My passion for the kids' space is pretty great and extremely sincere and important to me," Hyams says. "I pitched Perry, 'I bet everybody who grew up coming to see you and all the underground bands at Lollapalooza actually now have kids.' He certainly does, he has three kids of his own. So I thought, doesn't it make sense to have Kidzapalooza? So kids don't have to feel alienated from their parents because their parents are going to see this cool music that kids can't be a part of."

Access to Kidzapalooza will be included with Lolla tickets and will feature family-oriented musicians, performers and DJs, as well as games, interactive activities, storytelling, an instrument "petting zoo" and other attractions. Performers include Gwendolyn & the Good Time Gang, the Candy Band, Daddy a GoGo, Ella Jenkins, the Quest Theater Ensemble, John Youst and special guest appearances by the main festival's acts including Farrell.

Kids 10 and under get into the festival free, if accompanied by an adult. "Given the fact that the whole 'palooza' concept has been this kind of fantastical, circus-like festival, this just makes total sense," Hyams says.

He adds that there are plans to roll out Kidzapalooza as a national tour next year, either before or after Lolla dates on a potential Lolla tour.

TP ON TP: The upcoming Tom Petty bio "Conversations With Tom Petty," due in November on Omnibus Press, holds some intriguing insights into the artist's view toward touring. Compiled from a series of interviews with Petty by songwriter/journalist Paul Zollo, Petty asserts first and foremost that he and the Heartbreakers have always been a touring *band*, not just Petty and his sidemen.

The book reveals some fascinating facts for Petty heads. For example, he despises meet-and-greets at concerts. "Record companies hate it because I don't greet people," Petty tells Zollo. "I've heard I'm aloof or arrogant. But I'm not. My brain won't deal with that. I can't deal with people before the show or after."

Petty also recalls a March 1990 show at the Forum in Los Angeles during the Full Moon Fever tour when he was joined onstage at the encore by Bob Dylan and Bruce Springsteen. With all three onstage at once along with the Heartbreakers, the group played the Animals' "I'm Crying," Creedence Clearwater Revival's "Travelin' Band" and Dylan's "Leopard-Skin Pillbox Hat."

In recalling the show, Petty says, "Damn, that must have been a real treat for the audience." Well, I was at that show and I have to tell you, Mr. Petty, that it was indeed a real treat and a personal concert highlight for me. ••••





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Photo: Dimitrios Kambouris/WireImage.com

PORTABILITY BY ANTONY BRUNO

Digital Play-As-You-Go Keeps Growing

Several recent market studies by industry analysts suggest the demand for portable digital music players is poised to skyrocket this year, reaching the critical mass needed for online music services to thrive.

A recent report from analyst group In-Stat forecasts that the market for hard-drive devices and flash-based devices will reach more than 104 million units worldwide by 2009, compared with the 27.8 million on record for 2004. It also notes that MP3 player sales reached $4.5 billion worldwide last year, an increase of 200% over 2003.

STATES HELP THE PUSH

The U.S. market is contributing heavily to these expectations. In the States alone, 25% of the respondents to In-Stat's 2005 consumer survey acknowledged owning an MP3 player, up from 16% in 2001. Jupiter Research, in an April 2005 report, found that U.S. shipments of MP3 players more than tripled in 2004, and expects that figure to increase again by 35% in 2005.

Jupiter predicts the U.S. MP3 market to achieve a compound annual growth rate of more than 10% through 2010, reaching an installed base of 56 million, from 16.2 million in 2004.

Apple Computer's iPod energized the MP3 player market with large-capacity, hard-drive-based models. But lower-cost flash-based devices are seen as the future category leader driving growth. Jupiter expects shipments of flash-based devices to exceed that of hard-drive models starting in 2007.



Providers of portable subscription services, such as Rhapsody, Napster and Yahoo, are watching this flash MP3 player growth most closely.

"As more devices come out that are compatible with portable subscription services, especially flash devices, it can only grow the market," a Rhapsody representative says. "Right now, there's not a lot of very low-cost portable music players compatible with [portable subscription] services. We think when there's a wide variety of devices at a wide variety of prices, from $50 to $400, then the portable subscription services market will mature as well."

This proliferation of digital music players available at a range of different prices is expected to spur sales of online à la carte downloads and music subscription services. At the same time, the growth of digital music sources increases the demand for MP3 devices. It is a feedback loop that analysts say is necessary for the market's expansion.

"The two do co-exist. I would consider one the driver of the other," In-Stat analyst Stephanie Guza says.

The problem with this business model is that many MP3 owners fill their devices with music ripped from existing CDs or with tracks obtained from file-sharing sites. According to the NPD Group, 243 million songs were downloaded from various peer-to-peer services in March, while in the same month only 26 million were purchased from digital music stores.

However, NPD research also suggests that legal music stores like Apple's iTunes, Napster and RealNetwork's Rhapsody may be closing the gap with P2P sites.

According to the March 2005 MusicWatch Digital Service survey, iTunes tied with P2P site LimeWire as the second-most-popular online music service, at 1.7 million households each. First place went to P2P site WinMX with 2.1 million households. Also in the top 10 were Napster (seventh) and RealNetworks (ninth).

Record labels are reporting an uptick in digital music sales as well. In its second-quarter earnings report, Warner Music Group claimed digital revenue of $35 million, or 4.5% of total revenue, up from $25 million the previous quarter and greater than the $32 million claimed for all of last year.

Still dominating the MP3 player market is the iPod and its many iterations. How long Apple can maintain this lead in the face of increasing competition and a rapidly growing market is a question everybody is asking. Most analysts predict there will not be any significant challenge for at least the next two years.

To date, competing MP3 players have tried to match or exceed the iPod's stylish design. But there are signs that physical appearance will soon give way to user interface as the prevailing differentiator, excluding, of course, price and storage capacity.

"It's hard to differentiate by design," Joon Yang, CEO of Reigncom—the South Korean company that manufacturers the iRiver line of MP3 players—told reporters in Seoul in June. "Why do we need control buttons? Controls are ugly, so if it's possible to eliminate them and use the display," he said it should be done.

The company's new U10 model, for instance, replaces control buttons with a pressure-sensitive display panel navigation system called the "D-Click."

But an increase of MP3 players can only help the digital music service market grow so far. According to a Forrester Research report, the car stereo remains the single most frequent place people listen to music, at 56%, followed by personal and home stereos at 27%. MP3 players come in last, at 1%.

So digital music receivers like the Roku Soundbridge or the Sonos system that stream digital music from the PC are considered equally important over time.

"I don't think it's only a portable market," the Rhapsody representative says. "The combination of new devices and this new model gives consumers the ability to hear any song they want when and wherever they want. That is what is going to make the difference." ••••



HD RADIO HITS THE ROAD

Sanyo Electric has begun shipping an in-dash car audio receiver supporting the high-definition radio format being rolled out by radio stations nationwide.

Aside from greater audio clarity, HD radio provides the ability to broadcast multiple streams over a single FM frequency to deliver data in addition to the audio program. This includes track and artist name, album info and other nonmusic content like weather or local news, which can be scrolled across the screen of an HD-supported receiver. The format supports on-demand access to content as well.

Sanyo's car receiver is one of the first in-vehicle systems to support the format, with a VFD screen capable of displaying all HD-radio-related data transmitted. It also can play traditional AM/FM broadcasts, as well as MP3 and WMA files, with an auxiliary input for portable digital media players on the front panel.

And for those who still prefer their music the old-fashioned way, the device plays CDs and has a detachable face. There is even a credit-card-sized remote control if you cannot reach the dash.

It carries a suggested list price of $499.

—Antony Bruno

BITS & BRIEFS

WHAT'S THAT SONG?

GoFish Technologies has introduced a search-by-lyrics tool that lets users find songs available for purchase even if they do not know the name of the song, band or album. Users must enter at least three words from the lyrics, and the tool delivers targeted results based on all applicable matches, listing the song, album and band for each result. Users can sample a 30-second clip of the song to ensure that it is the proper file—as well as view artist information and album art—before buying it from various GoFish partners, including MSN Music Store, Napster and iTunes Music Store.

HOPPING TO NEW MEDIA

The now-infamous "Crazy Frog" ringtone that swept through Europe is on its way to becoming a videogame character. German game publisher DTP has acquired the rights to the title and says it plans to create a game around it for various handheld platforms. The "Crazy Frog" is the most-downloaded ringtone in Europe and has shown it has legs in other media as well. A song blending the ringtone with Harold Faltermeyer's theme to "Beverly Hills Cop" recently topped the U.K. singles charts, knocking off tracks from Coldplay and Oasis.

PERFECTING YOUR PITCH

Aspiring singers looking to improve their vocals can hire a virtual coach in the form of the new SingingCoach software for home computers. The application includes a vocal range analyzer and pitch tracking system to provide real-time feedback on users' performances as they sing along to any of its 20 lessons. It uses this technology and an included hands-free microphone and headphones to display the singer's pitch onscreen, next to the correct pitch of the selected song. The Unlimited version of the software includes access to more than 10,000 songs in the MIDI format.

HOT RINGTONES™ JULY 9, 2005

Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ORIGINAL ARTIST
1	2	12	#1 1 WEEK JUST A LIL BIT / 50 CENT
2	1	12	WAIT (THE WHISPER SONG) / YING YANG TWINS
3	3	8	WE BELONG TOGETHER / MARIAH CAREY
4	4	20	CANDY SHOP / 50 CENT FEATURING OLIVIA
5	10	4	STILL TIPPIN' / MIKE JONES FEATURING SLIM THUG & PAUL WALL
6	5	9	HOLLAAACK GIRL / GWEN STEFANI
7	9	6	B.Y.O.B. / SYSTEM OF A DOWN
8	6	37	SUPER MARIO BROTHERS THEME / KOJI KONDO
9	20	2	CATER 2 U / DESTINY'S CHILD
10	14	4	BACK THEN / MIKE JONES
11	8	12	HOW WE DO / THE GAME FEATURING 50 CENT
12	7	12	OH / CIARA FEATURING LUDACRIS
13	11	22	LOVERS AND FRIENDS / LIL JON & THE EAST SIDE BOYZ FEATURING USHER & LUDACRIS
14	13	4	LA TORTURA / SHAKIRA FEATURING ALEJANDRO SANZ
15	12	37	HALLOWEEN / JOHN CARPENTER
16	–	1	GIVE ME THAT / WEBBIE FEATURING BUN B
17	17	12	DISCO INFERNO / 50 CENT
18	16	37	DROP IT LIKE IT'S HOT / SNOOP DOGG FEATURING PHARRELL
19	20	36	SWEET HOME ALABAMA / LYNYRD SKYNYRD
20	15	7	TOUCH / OMARION



50 Cent becomes the first lead artist to have two No. 1 ringtones as "Just a Lil Bit" moves 2-1 "Candy Shop" (No. 4) spent 10 weeks at No. 1 between March and May

Compiled by an algorithm under regularly changing Top Ringtone/Tone, sales, downloads/streams for all formats, Ringer, Tone and Songs. A Billboard Company. Not endorsed by CTIA. The Wireless Association™ and Mobile Entertainment Forum.

CTIA

Q&A

BY TAMARA CONNIFF

(Mark Mays)

Mark Mays, president/CEO of Clear Channel Communications, is full of energy. He bounds into the *Billboard* office ready to talk about the spinoff of Clear Channel Entertainment, Jack radio, indecency legislation and a cause very close to his heart: City of Hope.

City of Hope annually honors an outstanding member of the music community with the Spirit of Life Award. This year, Mays will be feted during a star-studded gala Sept. 29 in Los Angeles. The event will raise funds for City of Hope's extensive research into the treatment of cancer, diabetes, HIV/AIDS and other diseases.

Mays is ready to put his radio resources to work for the cause and plans to do spots and possibly a fund-raising drive.

Q: *How do you feel about being honored by City of Hope?*
A: The City of Hope has been so involved in the music industry but never really brought in the radio and touring aspect of it. From our perspective, we kind of bring that to the table for them. So it's a great opportunity for them to expand their reach.

We're excited to be a part of it. Our goal is to raise money for them so they can do what they need to do—just go out there, get the cold hard cash and give it to them. These are people getting out there and solving diseases and actually curing them. It's fascinating. It's much harder than going out there and selling radio airtime.

Q: *Selling airtime is not easy these days. Earlier this year, Clear Channel Radio introduced a "Less Is More" campaign to reduce the commercial spotload. How is this strategy working?*
A: As you look at radio, over the next five to 10 years, between satellite radio, iPods and cell phones, we're really competing for people's time. So what we have to do is make sure we're providing a compelling entertainment proposition for them. "Less Is More" is about creating a great environment. We're doing that today rather than waiting five years from now. We're trying to be pre-emptive in a lot of aspects.

Yes, it's a short-term revenue loss for us, but the listening environment is getting much better. When our stations sound better, people listen more. We're seeing it in our ratings.

Q: *As the audience increases, the price of ads and airtime goes up. Will you be able to make up the revenue you're losing?*
A: Historically, advertisers have only bought 60-second advertisements. Well, we've gone to advertisers and said, "Listen, you can take your same advertising budget and get a better reach. You can reach more people if you use 30-second and 15-second advertisements. It can be just as effective, reach more people and get a better reach frequency at a lower cost."

Q: *Do you think 60-second ads are on their way out?*
A: It has just been archaic. Radio has not changed in 25 years. Around the world, no one sells 60-second advertisements. It's a cultural challenge to change it. It is something we've been talking [about] and working on for a long time, but to actually get up and change it is a process.

Q: *Is it starting to happen?*
A: Oh, yeah! Even the big national advertisers are starting to switch.

Q: *Do you see the iPod, satellite radio or podcasting as a competitive threat?*
A: I don't think there is one particular competitor that's going to supplant radio. It's just going to be lots of different competition. Satellite radio is not going replace radio in the near future . . . The great thing about radio is that it's local—it's focused on local content. Sirius and podcasting can't create local content. Podcasting is a great thing. Have you listened to any of these podcasts? It is painful.

Q: *What do you think of the Jack format?*
A: Historically, the wide-variety formats that are big, brush off eventually.
Q: *Why is that?*
A: At first you love the eclectic-ness of it, and you think, "Oh, wow, I haven't heard that song in a long time." However, then you think, "OK, now that I've heard it, I don't want to hear it for the fourth time."

We're trying Jack in different markets. I applaud the radio industry for doing things differently. I hope it sticks, because it'll be great.

Q: *Why is Clear Channel pushing for indecency regulations on satellite and cable?*
A: We're pushing for a level playing field. If you're going to regulate us, you have to regulate them. If you're not going to regulate them, then don't regulate us.

It's not our course to determine indecency. We personally feel like people can regulate themselves. People can push the "off" button. Clearly, that's not what Congress thinks right now. If the theory is that we broadcast over the public spectrum, that's what satellite radio does too. You can't all of a sudden force all this content over to satellite radio.

Q: *Why are you spinning off Clear Channel Entertainment?*
A: I feel like it's our job to create operating environments for people to grow their businesses as fast as they can. We're taking entertainment and putting it outside the Clear Channel umbrella. Underneath that umbrella we have regulatory hurdles. Taking it outside of that umbrella is an opportunity to grow; it allows [the entertainment operation] to get into businesses it wasn't in. It aligns the interest of management.

Q: *Is it a disappointment that the vision for all of Clear Channel's properties to work together and "synergize" didn't work? It sounds like the implementation of that was much more difficult than expected.*
A: I think there is a lot of that in business. We think of it as getting the best of both worlds. By bringing entertainment into the organization, we've developed all these relationships. So all those synergies that did exist can now still exist.

Q: *When you bought the entertainment property, were you thinking at some point you'd spin it off?*
A: No. As soon as 9-11 happened, the world changed a lot. The live-entertainment business wasn't nearly as robust as it once was. As things change, you try to evolve your business. This realignment lets us evolve with the marketplace and with consumer preferences. ••••



HIGHLIGHTS

MARK MAYS

1987: Joins investment banking firm Eppler, Guerin & Turner

1988: Moves to broadcast company Capital Cities

1989: Joins Clear Channel Communications as treasurer

2004: Becomes president/CEO of Clear Channel Communications

2005: City of Hope names Mays the year's Spirit of Life honoree.

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GROKSTER FROM EVERY ANGLE

MICHAEL WEISS
StreamCast CEO

Photo: Declan McCullagh/mccullagh.org

The dust has settled, the press conferences are over, and the last of the e-mails from lawyers offering to be interviewed have been tucked neatly into our trash folders. On June 27, the Supreme Court finally released its Grokster decision and, judging from the perma-grin on Recording Industry Assn. of America chairman Mitch Bainwol's face, the major labels are very happy with the court's unanimous decision in favor of copyright holders.

Billboard has reached beyond the purview of the Big Four, however, to determine what this decision might mean for others in the industry. In the indie world (page 30), plenty of label executives say that peer-to-peer sites provide key promotion. Lawyers are still debating the clarity of the court's ruling (page 31). Meanwhile, some file-sharing companies (page 30) are tripping over each other to announce new business plans, while others remain resolute that they will win when a lower court finally hears their case. But really, as longtime copyright friend Rep. Howard Berman, D-Calif., asks in a candid Q&A (page 31), "What case are they going to make? That up is down, and day is night?"

Give it time, Howard. This is the music industry, after all. ...

Tech Questions

Is Innovation Heading For The Help Desk?

BY ANTONY BRUNO

The impact of the Supreme Court's unanimous ruling against Grokster and StreamCast Networks is expected to be felt for years to come by all in the digital entertainment industry, whether or not they utilize peer-to-peer technologies.

On one hand, there was a collective sigh of relief that the court declined to revisit the details of the landmark 1984 Sony Betamax decision, which the tech industry sees as its shield against copyright-infringement lawsuits from the entertainment industry. Lower courts had granted summary judgment in



"As a venture investor you're always viewing the risks of a company, and one of those risks is legal."

STEWART ALSOP of NEW ENTERPRISE ASSOCIATES

favor of Grokster and StreamCast based on this precedent.

But in ruling that these courts misinterpreted Sony Betamax, the Supreme Court added a new wrinkle to the digital music landscape.

"It's not a clear-cut decision one way or another," says Jennifer Greeson, a spokeswoman for Intel, which supported Grokster in the case. "It is a victory for the Sony-Betamax standard, but the implications of the overall ruling remain to be seen."

Some claim the decision provides a vague definition of "active inducement," referring to behavior that encourages copyright infringement. While the court ruled that companies using copyright infringement as a core element of their business models can be held liable, some feel it did not clearly outline what constitutes inducement.

"The important question for innovative companies," says Fred von Lohmann, senior staff attorney for the Electronic Frontier Foundation, "is whether they could face a lawsuit on this new theory that could potentially cost them millions to defend."

Some fear that the threat of legal action will stifle technological innovation by limiting the flow of outside investment capital and internal corporate funding.

Michael Petricone, VP of technology policy for the Consumer Electronics Assn., says his organization is "quite concerned that a new liability theory based on inducement would freeze the introduction of new technologies in the marketplace. Businesses need clarity, and this decision makes the landscape unclear."

Even those at existing, legal music services share his concern. "We constantly look at new features that we can deploy that may have a combo of infringing and non-infringing use," eMusic COO David Pakman says. "If we can offer a feature that can be used legally by our users but illegally by others, are we liable? That puts a cloud over development activities."

Others in the tech sector say that uncertainty and risk are natural elements of innovation, and they doubt the ruling will have a negative impact.

"As a venture investor, you're always viewing the risks of a company, and one of those risks is legal," says Stewart Alsop, a partner with venture capital firm New Enterprise Associates. "The idea that somebody can sue you is not what keeps an investor from supporting a new technology. It's an independent decision about whether you think it's a valid new technology that has a business associated with it."

Meanwhile, at least a few P2P companies are not waiting for the dust to settle. Days after the ruling, Sony BMG Music Entertainment signed a licensing agreement with Mashboxx, the latest P2P service from Grokster founder Wayne Rosso. Once Mashboxx launches, the agreement will allow users to scan the hard drives of others for Sony BMG songs, preview those files in their entirety for a limited time, then buy them for 99 cents each.

Mashboxx was created to work with the labels, but iMesh, a P2P that formerly turned a blind eye to any copyright infringement its users might practice, announced on the day of the ruling that it plans to launch a fully authorized version of its service later this year. The company hired a former president of RCA Records and Sony Music International, Robert Summer, as its executive chairman to lead the transition.

The new iMesh service will combine paid subscriptions and à la carte downloads for most copyrighted material and will continue offering P2P service for what it calls "long tail" content from unsigned or independent acts.

Of course, a few P2P companies say they expect no substantial changes to their business models, at least until the lower court weighs in. "The David versus Goliath battle will continue," StreamCast CEO Michael Weiss says. "We're staying in this for the fight." ••

Shades Of Indie Grey

For Smaller Labels, File Sharing Isn't Black And White

BY TODD MARTENS

The Supreme Court may have been unanimous in ruling against peer-to-peer network Grokster, but those in the U.S. indie label community are hardly unanimous in their reaction. Many, however, doubt that the decision will have much of an impact on their business.

Dean Hudson, new-media director of Seattle-based Sub Pop Records, confesses a personal affinity for Grokster, adding, "It's different for us than it is for the majors. We don't actively try to thwart people from file sharing. We don't necessarily embrace it, but we don't try to stop people from doing it. We generally have done really well with the things that have been shared the most, so it's hard to say whether it's a chicken-and-egg thing."

SpinArt founder Jeff Price, formerly senior director of business development at eMusic, is opposed to the free sharing of label-controlled music. He points to hot indie act the Dears as evidence that sites like Grokster may have cut into his business.

"Something is whack with the Dears," he says. "They're getting major press, television exposure, radio play. They're selling out shows and they're selling merchandise. I would expect us to have sold at least 25,000 units. We're at 17,000. But if you go into the file-sharing programs, the Dears are everywhere.

"On one hand, I'm very excited," Price continues. "We're proliferating, we're growing and we're building an organic fan base. On the other hand, I'm annoyed because each one of these people should be paying for their music."

Yet neither Price nor Hudson believes the Supreme Court decision will change consumers' habits. "Being smaller, there's not much we can do to stop it, so we're more interested in establishing good will with our customers," Hudson says. "Hopefully they'll like the music and like us enough so that they'll buy it. It's too hard to stop file sharing, and to try would probably just make our fans angry."

Bright Eyes manager Nate Krenkel, who also oversees the Saddle Creek-affiliated Team Love imprint, says, "I don't think this [decision] is going to matter really. It's still [a] Pandora's box. All the lawyers in the world are not going to stop the music fans and communities out there from sharing their interests and music files. Let the industry continue to run full throttle down this dead-end street, suing 15-year-old kids, stripping their bank accounts of their college funds, shutting down sites, playing the role of victim and claiming to speak for artists when they don't give a shit at the end of the day if the artist makes money as long as the shareholders are happy.

"For an indie like ourselves," he adds, "we are nothing but delighted knowing that music fans are out there sharing songs by our bands and spreading the word."

Bettina Richards, founder of Chicago's Thrill Jockey, also believes that peer-to-peer networks benefit her business. "With fairly restrictive outlets for new music, peer-to-peer sharing is one of the best ways to get the word around to music fans," she says. "We find that most file sharing happens between music fans, and they tend to buy a healthy percentage."

Others are hoping the ruling against Grokster will open the door to more legit file sharing.

"It's easily the most important Supreme Court decision to affect the record industry in the last decade," says Larry Miller, CEO of Or Music and former president of digital rights management company Reciprocal Entertainment. "As the operator of an independent and independently funded record company, this decision doesn't dramatically affect what we do, but I think the decision should reverberate for a long time to come, for record companies large and small."

Miller adds, "I hope that what we do now as an industry is move forward and bring whatever leverage we possibly can to the operators of the peer-to-peer networks . . . to use the filtering technologies, while imperfect, that are available."

Babygrande founder Chuck Wilson is also optimistic that the court case will cut down on illegal swapping.

"Without question, this decision, along with some type of cooperative global enforcement mechanism, will ultimately enable the entertainment industry to harness the power of the Internet in a commercially viable manner," Wilson says. "Obviously there are a lot more steps to be taken, but this is the big first domino we have all been hoping would fall." ••



"It's different for us than it is for the majors ... We generally have done really well with the things that have been shared the most."

DEAN HUDSON of SUB POP RECORDS

Supreme Court On Trial

Lawyers Debate Clarity Of Ruling

BY SUSAN BUTLER

"Save Betamax" was the slogan peer-to-peer supporters waved outside the U.S. Supreme Court during oral arguments in March. In reaction, the Recording Industry Assn. of America distributed T-shirts declaring: "Save Betamax, Not Grokster."

Both sides were referring to the Sony Betamax videocassette recorder, the subject of a 1984 Supreme Court decision that became the legal benchmark for inventors to avoid copyright infringement claims.

It is also the "case law" that the Ninth Circuit Court of Appeals interpreted in Metro-Goldwyn-Mayer Studios vs. Grokster (Case No. 04-480) to find in favor of the P2P operators and that the Seventh Circuit Court of Appeals interpreted in the Aimster copyright litigation to find against another P2P operator.

Many lawyers, copyright owners, inventors and investors hoped that the High Court would clarify the so-called Sony Betamax rule for the digital age, even though lawyers learn in law school that the Supreme Court often avoids altering its prior decisions if it can find other reasons to decide a case. With Grokster, the Supreme Court did more than this when it handed down its decision June 27. It released three opinions, which some attorneys say confused the issue even further.

> "Half of the time with inventors, they don't necessarily know about copyright law, and you can't necessarily predict what they're going to come up with."
>
> —CATHERINE KIRKMAN of WILSON SONSINI GOODRICH & ROSATI

The "opinion of the court," written by Justice David Souter, is the legal precedent for all courts to follow. It reflects the bottom-line rule of law unanimously decided by the justices. Two "concurring" opinions made additional points. They were written by Justices Ruth Bader Ginsburg (joined by Chief Justice William Rehnquist and Justice Anthony Kennedy) and Justice Stephen Breyer (joined by Justices John Paul Stevens and Sandra Day O'Connor).

The court's opinion focused on the activities of parties, holding that "one who distributes a device with the object of promoting its use to infringe copyright, as shown by clear expression or other affirmative steps taken to foster infringement, is liable for the resulting acts of infringement by third parties."

The court explained the two prongs of "secondary liability" for copyright infringement. A person will be liable for "contributory" infringement when intentionally inducing or encouraging direct copyright infringement (e.g., encouraging users to unlawfully share copyrighted works). A person is liable for "vicarious" infringement when profiting from direct infringement and declining to exercise a right to stop or limit the infringement.

The court then compared the facts to those in the Sony Betamax case.

The court wrote that Sony did not express an objective of having others tape TV programs in violation of copyright and did not take active steps to profit from unlawful taping. Without an intent to promote infringing uses, the only conceivable basis for secondary liability in that case was that Sony knew some consumers would use videocassette recorders to infringe copyrighted works.

But because the VCR was "capable of commercially significant noninfringing uses," that court held that Sony could not be faulted solely for distributing VCRs.

In Grokster, the Supreme Court held that the Ninth Circuit Court of Appeals was wrong in its interpretation of the Sony Betamax opinion. The Circuit Court held that a company cannot be considered liable for contributory infringement if the technology in question is capable of substantial lawful use unless the company had specific knowledge of the third party's infringement at the time the company contributed to the infringement.

The High Court declined, however, to "revisit" the Sony Betamax opinion to add a more quantified description of how much lawful use is substantial.

Instead, the court focused on the evidence to date in the case, which indicated that Grokster and StreamCast expressed an objective to promote infringing uses and took active steps to encourage infringement—inducing infringement and thereby contributing to that infringement.

The court sent the case back to the District Court in Los Angeles to review the factual evidence, apply the rules from the Supreme Court's opinion and reconsider the entertainment industry's motion for summary judgment.

Ginsburg wrote in a concurring opinion that while the P2P operators could be liable for actively inducing infringement, they could also be liable for contributory infringement under the Sony Betamax standard.

She noted that the P2P companies only offered "mostly anecdotal evidence" of users sharing authorized copyrighted or public domain works. Also, there was not enough evidence to demonstrate that substantial or commercially significant noninfringing uses were likely to develop over time.

If the District Court does not grant summary judgment for the entertainment industry parties on the inducement theory, she wrote, then it should reconsider after further evidence is offered whether they are still liable under the Sony Betamax standard.

Breyer wrote an 18-page concurring opinion responding to this, essentially disagreeing with the Ginsburg opinion's way of quantifying future noninfringing uses.

As a result of the various opinions over the Sony Betamax standard, Catherine Kirkman, a partner with Wilson Sonsini Goodrich & Rosati in Palo Alto, Calif., is among the lawyers who believe the decision will have a "distinct chilling effect" on innovation.

"Half of the time with inventors, they don't necessarily know about copyright law, and you can't necessarily predict what they're going to come up with," she says.

While trying to decide which opinion to follow on the Sony Betamax standard, lawyers will also have a "mixed salad" of things to review to advise their clients on inducement—such as their demo models, business models and filtering systems, she says.

Other lawyers do not believe the decision will affect innovation.

"I don't think it's going to squelch technological development for one second," says Gary Stiffelman, a partner with Ziffren, Brittenham, Branca, Fischer, Gilbert-Lurie, Stiffelman & Cook in Los Angeles. "That's just a complete myth, because technological development isn't driven by piracy. The best way to innovate is to find a way to participate in the revenue stream, to make more money for content owners and share in it—not to promulgate a system that is basically piracy-driven."

The debate over these issues will undoubtedly continue in courtrooms, classrooms and publications for years, unless Congress passes legislation to address the issues or until another Supreme Court case comes around.



Howard's End

Congressman Jabs File Sharers

BY BILL HOLLAND

Rep. Howard Berman, D-Calif., has been a major player in crafting bipartisan anti-piracy and intellectual-property legislation for more than a decade. The Californian is the ranking Democrat on the House Subcommittee on Courts, the Internet and Intellectual Property, and is second in seniority on the Judiciary Committee. He spoke with *Billboard* immediately after the Grokster ruling.

Q: In your wildest dreams did you think this was going to be a 9-0 vote in favor of the entertainment industry?
A: No. I thought StreamCast and Grokster didn't have a very sympathetic case, but I was worried it would be a very murky kind of decision. I never thought it would be like this, both in terms of the unanimity and the logic, the strength of the position.

Q: StreamCast's lawyers say they have a case when they go back to the lower court.
A: Forgive me, but when these guys say they're going back to the trial judge because they can make a case, I don't understand that. The Supreme Court dealt with some of their behavior already, right? I mean, what case are they going to make? That up is down, and day is night?

Q: Recording Industry Assn. of America chairman Mitch Bainwol says there is no longer a pressing need for the copyright community to go to Congress to introduce legislation. Your thoughts?
A: I don't know why you'd need an "induce bill" now because this court has said the law prohibits inducing. So playing defense is always much easier than playing offense.

Q: In 1995, when the House Judiciary Committee was debating the Digital Millennium Copyright Act, there was a lot of discussion that in contributory infringement, one should look at the behavior of the player rather than the software.
A. And that's what the court did! That's why I don't think the technology people should feel bad about this ruling. Look, all these new technologies will be very useful in getting legal online music to people the way they want to get it. So obviously, this is a great victory for the creative community, and for the economy, because [intellectual property] is a very important export, but it's also a great victory for the technological companies and the consumers.

Look, if I were to say that in the name of promoting innovation, we should allow suicidal monsters to figure out how to build worse chemical and biological weapons because that's "new technology" and "innovation," you'd laugh. I mean, prohibiting technology for illegal purposes is very different than being anti-technology.

When they first told me about the ruling, I said, "Is that what the RIAA guys are saying, or was that really the ruling?" And it turns out that it was really the court decision! It wasn't spin!



UNITED THEY STAND

EUROPE'S INDIES FIND STRENGTH IN COLLECTIVE ACTION

BY EMMANUEL LEGRAND





In the face of consolidation among the major music companies, Europe's independent labels are finding strength in numbers.

First in the United Kingdom and France, and now across the continent, Europe's indies are taking collective action in dealing with such major challenges as access to retail markets, media exposure and digital development.

"We live in a different world than 25 years ago," reflects British industry veteran Martin Mills, founder of Beggars Group, a leading indie label group with a roster that includes the White Stripes, Basement Jaxx and M.I.A.

"In the old days you could sell music on its own merit," Mills says. "But now the music business is organized like any other business. And we operate in a much more concentrated market. There's competition for shelf space at retail and [the] media level. It's tougher."

Mills is a founding member of the Assn. of Independent Music, the U.K. trade body launched in 1998, and European indie labels' group Impala, launched in 2000.

"Collective action was at the core of AIM's initial creation," Mills says. "The concept has now been embraced by indies around the world. In certain instances, without diminishing our own independence, we need to act as if we were the fifth major. The only way to achieve results is to do it collectively."

AIM boasts more than 900 members, all of whom are U.K.-based independent record labels or distributors. Impala claims 2,000 member labels.

The collective market share of indies fluctuates from country to country. Europe-wide, Impala estimates that the indie sector had a 19.4% share in 2003, the most recent year such figures are available. In the United Kingdom, the Official U.K. Charts Co. pegs indie share at 19.6% of the album market in 2004, down from 20% the previous year.

Indies have long been seen as bastions for diversity and natural homes for niche genres, such as world music, electronic music and jazz.

Indeed, the biggest indie acts of the moment in Europe are a diverse group that includes French/Italian model-turned-singer Carla Bruni (on the Naïve label), Canadian rock band Nickelback (Roadrunner), U.S. rock duo the White Stripes (XL Recordings) and Finnish rock act the Rasmus (Playground Music). Each of the acts has just received double-platinum awards for European sales of more than 1 million units in the first such certifications issued by Impala (see story, page 34).

Impala chairman Michel Lambot reckons that the turning point for indies came in 2001 when Warner Music Group and EMI announced plans to merge. Indie labels' representatives voiced objections to the merger that were apparently well-received by the European Commission—Europe's executive body.

WMG and EMI eventually withdrew their merger proposal when it appeared that the EC's competition department was not going to let the deal proceed. Lambot thinks the planned merger probably accelerated the indies' collective activity. "It was a revealing moment," he says.

"We've discovered that collective lobbying in a market in crisis has given the opportunity for indies' voices to be heard, and it pays off," concurs Stephan Bourdoiseau, CEO of Wagram, France's leading indie distribution company, and chairman of French indie group Union des Producteurs Francais Independents.

The power of collective action was apparent last year when AIM and Impala took on MTV over royalty payments for videos. Initially, MTV was making deals with individual indies, but AIM and Impala insisted that negotiations occur collectively. The situation was resolved last year when MTV agreed to pay fees the indies as a group found acceptable (*Billboard*, April 3, 2004).

In her speech June 21 at AIM's annual general meeting, Alison Wenham, the organization's chairman/CEO, described the moment as "historic."

"This could only have been achieved collectively," Mills adds.

Indies were less successful in an action against Apple Computer's iTunes Music Store. The indies complained that iTunes was coming to Europe without having licensed repertoire from the vast majority of indie labels. The action created tension between indies and Apple, and although a considerable amount of indie repertoire is available at iTunes' stores, the Cupertino, Calif.-based firm has not been willing to engage in a collective deal.

Another key issue for indies has been the merger of Sony and BMG. Impala objected to the union and, following the EC's authorization of the two combining, the trade group challenged this decision before the European courts. The court of Luxembourg is expected to hear the case in the fall.

But the indies' collective action goes beyond lobbying and legal battles.

Mills says collectivism is a reaction to current market forces. It is increasingly difficult, he says, for indies to find their place at retail or at radio when faced with the power of such global giants as Universal Music Group and Sony BMG Music Entertainment.

"It's about market access," Mills says. "When two companies control about two-thirds of the market, and therefore two-thirds of the new releases, they have such an intense relationship with retail and media, simply because they can leverage one act with another, that there's not much left afterwards."

UPFI's Bourdoiseau says that in the face of such dominance, with major companies concentrating their efforts on a small number of global acts, indies represent an essential alternative for artists and consumers—providing they have access to the market.

The development of digital and mobile commerce is seen as an avenue to boost such access.

"The number of outlets offering music is multiplying with the development of new technologies, so obviously the market will be asking for more diversity," Bourdoiseau says. "That's where indies come into play. Consumers—and music users in general—will be looking for alternatives. At some point, the search for diversity is [the] indies' salvation. Indies have wide spaces ahead that majors have deserted. If indies invest in these areas abandoned by majors, we'll eventually gain some market share at their expense."

However, the investment needed to enter digital commerce can be significant, including the cost of organizing, digitizing



Photo of Carla Bruni by Jean Baptiste Lacroix/Wireimage.com



Finnish rock band the Rasmus is among the European indie stars honored in Impala's first round of sales certifications. Other acts certified include, from top left, Roisin Murphy, Carla Bruni and Soulwax.

and marketing repertoire.

"Indies are going to find they are up against the same barriers online as they are offline in terms of product placement," says Paul Brindley, managing director of digital music consulting firm MusicAlly.

"It's interesting that at some point, digital distribution was seen as the solution to indies' problems, but it did not work out like that at all. In fact, it [created] a whole new set of problems," Brindley says.

Mobile music distribution presents similar difficulties for indies. "How many indies already understand the concept of mobile delivery and get ready to provide their repertoire?" Brindley asks.

With market consolidation creating digital platforms with access to substantial repertoire through deals with just four suppliers, indie labels may "need to consolidate their resources to survive," Brindley observes.

He cites the collective deal AIM has made with Napster as an important step in the right direction.

In addition to Napster, AIM's new-media arm, AIM Digital, has negotiated collective licensing deals with online music platforms including Sony Connect, Yahoo, OD2, Wippit and O2 Music. Terms and conditions are applicable to all of AIM's members and provide a framework for them to individually supply content to the online services.





"The way indie labels work with us varies according to their size," says Jeff Smith, Napster Europe's London-based programming director.

Smith says label groups like Beggars and PIAS provide repertoire service to online music platforms that is "as good as any major's." He suggests that for smaller operations with limited resources and repertoire, going through such indie content aggregators as the Orchard or PIAS subsidiary Vital:Digital may be the right solution.

"In general people are getting better," Smith says. He believes digital distribution ultimately will benefit indie labels because it has "a more egalitarian structure."

CERTIFYING INDIE SALES

The diversity of European indie repertoire is evident in the inaugural sales certifications just disclosed by trade organization impala.

About 200 recordings were certified, including works from French chanteuse Carla Bruni (Naïve), Finnish rock band the Rasmus (Playground Music), Swedish pop artist Titiyo (Diesel Music/Superstudio), France's DJ Laurent Garnier (F Communication), Belgian dance act 2 Many DJs/Soulwax (PIAS), Norway's electronic duo Röyksopp (Wall of Sound) and, from England, dance acts Basement Jaxx (XL Recordings) and Eric Prydz (DATA), pop band Simply Red (simplyred.com) and former Moloko singer Roisin Murphy (Echo).

The certifications are based on shipments of indie releases to retail throughout Europe, as reported by Impala's member labels.

Certifications were also awarded to North American acts who are distributed in Europe by indies. These acts included the Whites Stripes (XL Recordings), Canadian rock act Nickelback (Roadrunner), U.S. metal band Slipknot (Roadrunner), American cult artist Tom Waits (Anti) and Canadian R&B singer Corneille (Wagram).

Impala's certification levels are silver (30,000 units), gold (250,000), platinum (500,000) and double-platinum (1 million). The only other pan-European certifications are the International Federation of the Phonographic Industry's Platinum Awards, which start at 1 million units.

"We decided quite simply that there was no logic that pan-European success should only be celebrated by million-selling artists," Impala chairman Michel Lambot says. "This is what being independent is all about—celebrating success and diversity."



Impala-certified acts include, clockwise from top, Eric Prydz, Corneille, Röyksopp and Titiyo.

As in other markets, consolidation among the majors has shed some benefits on the indie segment, including increased access to talent.

"The consolidation and restructuring of the majors has had a devastating effect on A&R," Lambot says. "There's less signings, and majors also hand back a lot of recording contracts. Artists and their management are feeling quite uneasy with the whole process and are looking at indies with different eyes. They know they can achieve substantial sales with indies."

One act that jumped the majors ship to sail with the indies is world music duo Amadou & Mariam. The act from Mali signed with Universal Jazz in France in 1997 and recorded three albums for the company. At the end of the contract, the pair recorded a new album for All Other, a label set up by Marc-Antoine Moreau, its manager. Moreau shopped the recording to different companies and eventually signed a global licensing deal with Because, the newly created indie label from Emmanuel de Buretel, former chairman/CEO of EMI Continental Europe. (For more on Amadou & Mariam, see page 18.)

"We had good support from Universal, but with this type of music, we were not sure the best option was a major, especially as we wanted to crack the international market," Moreau says.



Amid such developments, Mills is confident that indies cumulatively are becoming stronger players in the marketplace. What's more, the movement for collective action is growing. In June, a group of indie labels left Italian trade group FIMI to set up their own organization. In the United States, indies gathered this year to create the American Assn. of Independent Music.

The trend is even moving to a global scale. On June 17, indie trade groups from around the world gathered in Barcelona for the second meeting of the Worldwide Coalition of Independent Associations. The group, which surfaced in January at MIDEM, has yet to announce any leadership or charter.

"It is very early days, and there's a long road ahead," Mills says. "It was absolutely critical for indies all around the world to see this happening in the U.S. But definitely, the spirit is there." •••

STARS



LOS TEMERARIOS

MEXICO'S SUPERSTARS OF MELODY & ROMANCE

BY RAMIRO BURR

With their keyboard-driven pop melodies and effervescent romantic lyrics Los Temerarios rose to become one of Mexico's most prolific hit-makers in the late '90s.

It was not an easy or a fast rise, but Los Temerarios utilized their fresh songs, youthful looks and distinctive synthesizer-drenched sound to carve out a niche in a crowded field.

The group has three albums on the *Billboard* Top Latin Albums chart in the July 2 issue: the compilations "La Mejor . . . Coleccion" and "Tesoros de Coleccion," and its latest studio album "Veintisiete," which has sold 2 million copies, according to Nielsen SoundScan.

"I think we've been one of the most fortunate groups in our style," lead singer Gustavo Angel says. "In our genre, [fellow Mexican bands] Los Bukis and Bronco were legendary and I can tell you, that in the beginning, things were a little tough."

Brothers Adolfo and Gustavo Angel and their cousin Fernando Angel have made music together for nearly 30 years; since 1982 they have performed as Los Temerarios.

The group drew a loyal following and eventually maintained a steady trajectory despite changing pop tastes (the rise and fall of Tejano and norteño), a fluctuating Mexican >>

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economy and constant pressures from piracy and new entertainment media.

Its sonic signature, featuring the plaintive vocals of Gustavo wailing over the group's signature synth-pop sound, encapsulated what became known as the grupo genre in Mexico.

By the mid-'90s, Los Temerarios were challenging established grupo powerhouses Bronco and Los Bukis. And when the former retired and the latter broke up for several years before a 2003 reunion, Los Temerarios effectively became the kings of the hill.

"Los Temerarios have always been constant in their romantic music," says their manager, Willie Miranda of Miami-based AM Entertainment. "I think that is why so many people still follow them. You see parents who saw the group years ago now bringing their kids to see Los Temerarios."

Today, the group's lineup comprises Adolfo on keyboards, Gustavo on lead vocals and guitar, Fernando on bass, Karlo Vidal on drums and Jonathan Amabiliz on percussion.

Looking back, Gustavo says the group's quest to sound fresh, along with a little luck, helped it reach the top.

"I really believe that the versatility we have had all these years bas been key," he says. "And especially in this field, it is so difficult to maintain a position, that we are in [a] constant search for the new currents, new ideas so that we do not get stuck."

TEENAGE ORIGINS

Los Temerarios can trace its origins back to 1977 to the Angels' hometown, the Fresnillo district of Zacatecas, Mexico. Adolfo and Gustavo got their first taste of music by watching local groups perform in a rehearsal hall owned by their father. As teenagers, the brothers would surreptitiously pick up instruments after the musicians had left.



The Angel brothers, Gustavo, left, and Adolfo accept a 2005 [illegible] Latin [illegible]

Photo by Rodrigo Varela/WireImage.com

They formed their first group, Conjunto La Brisa, playing local private parties and weddings. They changed their name to Los Temerarios in 1982 with Fernando on bass and friend Mario Ortiz on drums. Gustavo took on lead vocals while older brother Adolfo became the main songwriter. In 1983, tbey signed with CBS Mexico.

The group recorded its first album for CBS Records in 1983 and its first hits were the ballads "Por Ella Lloramos Los Dos" and "Copa Rota."

The label insisted on the group using a name producer but Los Temerarios were prepared.

"We've always produced ourselves," Gustavo says. "Our first three albums were with CBS, and they provided a musical director, but we bad everything ready when we got to the studio, including the arrangements, so be was just there saying, 'OK, fine.' Adolfo bas always been the director."

Record sales, bowever, were underwbelming. In 1988, Los Temerarios left CBS, signing with independent label Disa, based in Monterrey, Mexico.

With Gustavo maturing into an emotive singer with a decent range and Adolfo improving as a songwriter, Los Temerarios leaned toward a more intense pop ballad sound.

The group hit its mark on subsequent hits such as "Tu Fame Engano," "Ven Porque Te Necesito" and "Si Quiero Volver," all characterized by Gustavo's melancholy vocals and sweeping synthesizers.

In 1990, the band won its first Univision Premio a Lo Nuestro Award for best new group. The following year, the CD "Lo Nuevo y Lo Mejor" peaked in the top 10 of the Billboard Latin albums chart wbere it enjoyed a 59-week run. Highlights included "Vete Con El," "Te Quiero" and "Di Que continued on >>p38

Son ejemplo como artistas, como hijos, como hermanos,
como padres, como hombres, como amigos.

Su talento, su perseverancia, su amor, su respeto son los
hilos que han tejido su carrera.

ADOLFO
Eres el sol que ilumina tu familia
Eres el sol que enciende su carrera
Eres el sol que mantiene en equilibrio y armonía
lo que por tí fue fundado hace veintisiete años.
Todo mi amor mi respeto y admiración.

¡Felicidades!

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Volveras." But the band still struggled, trying to balance a heavily synthed mix and mild-mannered singing with strong melodic hooks.

Later that year, the band released "Mi Vida Eres Tu," which proved a major milestone. The album's hits included the title track, a blues-drenched mariachi tune, as well as "Yo Te Amo," "Perdoname" and "Esa Mujer."

In 1992, Los Temerarios were the only Mexican group invited to the influential Festival Acapulco. The grupo sound was red-hot.

THE GROWTH OF GRUPO

The grupo movement had its roots in the Mexican rock era of the late '60s but enjoyed a renaissance in the early '90s when it became known as la onda grupera.

Grupo was a loosely defined term to designate the band or group concept, as opposed to a superstar (Ramon Ayala or Juan Gabriel) mostly within the romantic ballad subgenre and occasionally within the tropical cumbia genre.

The keyboard-centric balladeers like Los Bukis, Los Yonics, Liberacion, Los Bondadosos and others dominated the music scene of the early '90s.

At the time, Los Temerarios were the young guns in a field long dominated by Bronco and Los Bukis. The increasing record sales and widespread popularity of Mexico's grupos fueled the competitive jostling between the major labels for superior market position. Several labels created grupo divisions.

In turn, the growing movement forced radio stations to switch to grupo formats, and also led to several grupo-oriented TV shows and publications. In August 1992, Mexican media mogul Rogerio Azcarraga launched the city's first 24-hour grupo FM, Radio Formula in Mexico City.

Grupos are among Mexico's hottest concert attractions. Mammoth outdoor events typically feature five to eight bands, last up to eight hours and draw 60,000-80,000 fans to such venues as the Expo in Monterrey and Los Tigres baseball stadium in Mexico City.

In July 1994, Los Temerarios became the first grupo to play at the Palacio de Deportes in Mexico City. Previously only top pop artists or American rock acts had played there.

Already at the top, Los Temerarios consolidated their standing when prolific singer/songwriter Marco Antonio Solís left Los Bukis in 1996. The following year, Bronco stunned the music world when the band announced its retirement, effectively making Los Temerarios the undisputed leaders of the grupo genre.

"Los Temerarios were always an A-list group," says Latin industry veteran Jesse Rodriguez of Houston-based booking agency Hot Latin Acts. "When the other top groups fell off, it was no surprise there was no one [of] their caliber left."

As the 1990s gave way to a new century, the massive resurgence of norteño music eclipsed all Mexican genres, including la onda grupera. But Los Temerarios just marched on, with international tours that took them to the United States and several Latin American countries.

"There was the banda boom [of 1994], and now norteño music is very strong right now," Gustavo said at the time. "But our music remains focused on love. With our romantic music, as long as there's love, I think our music will last a long time."

But somewhat less romantic reasons help explain Los Temerarios' longevity.

"In all my years, I can tell you that this is the most organized, most respectful group there is," says Willie Miranda, a 40-year veteran of the music business who has previously managed Vicente Fernandez. "When we get to a city, I just tell them the schedule of sound check, press interviews or whatever and then they go off. But they always show up on time, you never have to go fine them or beg to do this or that."

"As long as there is love and romance, I think our music will last a long time." —GUSTAVO ANGEL

TRIBUTE TO RANCHERA

Last year, Los Temerarios released "Veintisiete," which referred to the band's 27 years in the business. The music was a look back, a 13-track tribute to mariachi rancheras, continued on >>p40



EDITORA A.D.G., S.A. DE C.V.

SE COPLACE EN RECONOCER LA TRAYECTORIA DEL MAESTRO **ADOLFO ANGEL** COMO COMPOSITOR.

MAS DE 100 EXITOSAS OBRAS

MUCHAS DE ELLAS POSICIONADAS POR VARIAS SEMANAS EN EL **NUMERO UNO** DE LAS LISTAS DE POPULARIDAD

LAS OBRAS DEL MAESTRO **ADOLFO ANGEL** HAN SIDO CANTADAS EN MUCHAS CIUDADES DE DIFERENTES PAISES POR DIVERSOS INTERPRETES, PERO SOBRE TODO POR MILES Y MILES DE SEGUIDORES DE LOS TEMERARIOS.

¡Gracias por permitirnos ser parte de su ÉXITO!

¡FELICIDADES!







Julio Iglesias, left, in a 2004 video with the Angel brothers.

Photo by Rodrigo Varela, Wirelmage.com

LOS TEMERARIOS (cont.)

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the heartland music of Mexico, and included a DVD.

While cowboys and country music evoke America around the world, mariachis and rancheras are instantly recognized as Mexican icons.

"One of their strengths has always been their versatility but even old-schoolers were impressed that they did so well on this album," says Albert Calvo, veteran DJ at norteño station KSAH-AM San Antonio. "Javier Solis' 'Sombras' is hard to interpret but the brothers did it very well."

Gustavo says there are always new generations of fans discovering the timeless beauty of ranchera, a genre best-described as blues-drenched country.

"First of all, this is music that we really love, music that moves us, music that we grew up with," he said at the time of the album's release. "This is the traditional roots music of Mexico that each new generation eventually falls in love with."

"Veintisiete" was the culmination of a dream that began long ago.

"This has been a lifelong objective of ours," he said. "We have always been admirers of this music and the great singers like Javier Solís and Vicente Fernandez.

"I'm not really sure when we first started to love this music but I suspect this has got to do with growing up with this music when we were kids. This is music from the people, music from the pueblo [folk music], from the working camps which we heard along with other groups."

Yet, the idea of a pop group like Los Temerarios taking on torchy folk rancheras is almost akin to rockers Tears for Fears taking on Frank Sinatra's standards songbook. Surprisingly, Los Temerarios pulled it off.

From the opening strains of "Que de Raro Tiene," where one fully expects Fernandez to break out belting tales of heartbreak with his powerful vocals, it is startling how well the group repolishes these classics.

The five-man band was complemented by an array of top studio musicians playing vihuelas, violins, trumpets and other traditional instruments. The musicianship is first-rate, the fidelity exquisite.

Especially impressive is Gustavo's readings of these tortured lyrics, imbuing them with his own distinctive tones and colors.

Highlights of the album include the hauntingly beautiful "Lloraras," memorably recorded by Javier Solís, in which Gustavo brings new passion to the familiar you'll-never-have-another-love-like-mine lament. And even on the frightening "Sombras," Los Temerarios are able to rise up to the instrumental and vocal demands of this powerful song.

Through the use of technology, Gustavo "duets" with Javier Solís, their harmonies soaring gracefully over lyrics that use the imagery of dark shadows as symbols of all that is left in the end.

Other highlights included "Renuncacion," "En Mi Viejo San Juan" and "Las Llaves de Mi Alma"—a duet with Fernandez. The album bowed at No. 1 on the Billboard Top Latin Albums chart.

While Adolfo moved to Mexico City in 1987, Gustavo still lives in Fresnillo. From their small hometown Los Temerarios have managed to follow in the footsteps of Los Bukis, bringing fresh songs and compelling hooks to the grupo genre.

Nearly 30 years on, Los Temerarios show no sign of stopping, Gustavo says. "As long as we keep seeing support from the people, and our songs remain successful in the hearts of the people, we'll continue." ••••

LOS TEMERARIOS



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UPFRONT MUSIC GROUP

BROTHERS IN MUSIC

BY LEILA COBO



LOS TEMERARIOS

Bands that comprise siblings are a rarity in the Latin music world. But through the years, brothers Adolfo and Gustavo Angel have established themselves as the face of Los Temerarios. Each plays a distinct, but equally important and essential role in Mexico's best-selling romantic group.

Adolfo, 41, is the older brother, and is regarded by the rest of the group—from Gustavo down—as the elder of the band.

He was the force behind the formation of Los Temerarios: the writer responsible for most of their songs, the band's arranger and the decision-maker in all things business and creative.

When the band began, he was also the manager, booking agent, promoter and all-around ringleader.

Gustavo, 37, is the guitarist, the composer of more contemporary-sounding songs and the voice—that sweet, soulful tenor—that defines Los Temerarios' sound.

The two grew up in the town of Fresnillo in the Mexican state of Zacatecas, formed their first group in 1977 and in 1983, together with their cousin Fernando Angel on bass, recorded their first two singles.

The songs that appeared on those 45s—"Historias de Amor"and "Vive Feliz" on the first disc, "Lucerito" and "Muñequita Linda" on the second—remain fan favorites to this day.

Later that year, before the release of their first album by CBS Mexico, the brothers chose as the name of their group the word "temerario." Translation: fearless.

Today, Adolfo, Gustavo and Fernando are joined in Los Temerarios by drummer Karlo Vidal and percussionist Jonathan Amabiliz.

In a recent interview over lunch at a Miami restaurant, the brothers reflected on their history and the story of their band.

FACT FILE

Label: Fonovisa Records

Management: AM Entertainment

Booking: Temerarios International

Publishing: Editora ADG

Top-selling album: "15 Exitos Para Siempre" (1998), 2.5 million

Last album: "Veintisiete" (2004), 2 million

You started playing when you were very young. Adolfo, you were only 12, Gustavo was 8. Were you doing it just for fun, or did you already have a grand plan?

Adolfo: Definitely, we wanted to be artists. I played the guitar—well, we said we played, but we hadn't studied music or anything. My father played the guitar, and Gustavo, my father and I would play together. Gustavo was so little, his hand couldn't grasp the guitar and he would play the bass with his pinky, and we would all sing. We sang Mexican songs, rancheras, like the ones in [the album] "Veintisiete." That's our musical essence. Popular music, rancheras.

But it wasn't just playing at home. You were playing gigs. Wouldn't you rather have been out riding your bike?

Gustavo: It's natural for a kid to be playing, to be with friends. But I was really intrigued [by singing in the group] because even before we had the group, people knew me as the kid who sang. They asked me to sing, and I would sing, and they gave me some coins and I would buy candy.

How did you discover you had a real gift for singing?

Gustavo: With time. Now I listen to our first albums and I say, "Maybe I didn't sing that well!" But what we were always told is we were a group that had "something." That we reached people when we performed live. They would tell us we were better live than in our albums. And that's extraordinary for us.

What did you play in the beginning?

Adolfo: Covers. Just covers. We were called Grupo La Brisa. We learned how to play six songs and the people from the church hired us to play. They paid us 500 pesos, which was about $5 today. We learned those six songs and we played them for five hours; in other words, we played the same songs over and over.

Your parents were very supportive of this, especially your father. Did he think you would actually become musicians, or did he see it as a hobby?

Adolfo: My father supported us in a way that I now see as very important. We had to work the fields, my older brother and I. And I didn't like to do that. So, I would ride my bike, and then, I would turn around and go practice my little keyboard. And I say my father's support was very great because he never [criticized] me over this. My older brother [Miguel] said I was lazy, but because my father wouldn't scold me, I kept missing work.

Who gave you that keyboard?

Adolfo: My father did. He asked me if I could play, because I was studying music. But I could only do solfege [scales]. There was a little music school in town, and I would walk three kilometers to the main road and hitch a ride into town. I wanted to know. I wanted to learn.

And when my father asked me if I could play, I said yes and he was very excited. When we sold our crops, I heard a conversation between my father and my brother [Miguel], where they discussed if they would spend the money on a tractor or on a keyboard. And I crossed my fingers.

One day my father arrived with the keyboard, a little red keyboard, the cheapest one. He puts it together, plugs it in and says, "Now, play 'La Mujer Casada' for me." With a look, he knew I couldn't play. I'd never put my hands on any keyboard, because our music teacher didn't allow it. And my father was so disillusioned that I said, "One day I'll learn that song and I'll play it."

From that day on, I would practice on that little keyboard. I learned to play in a very simple way. Our music in the beginning was rancheras, songs made up of three chords, songs that need more emotion than anything else. And I think we had it, because we became the most popular group for parties, for weddings, for graduations.

How did you release your first album?

Adolfo: We didn't have a label because no one was interested in our music. I went to practically every label I could, and they all said, "Come back next year." Since that implied waiting 12 months, I put out a special product: "Los 14 Grandes Exitos de Los Temerarios."

I personally took it to the radio stations; I took it to the record stores and sold it on commission. I was the salesman, the promoter and the business manager for our music.

You didn't mind waiting hours for an op- **continued on >>p44**

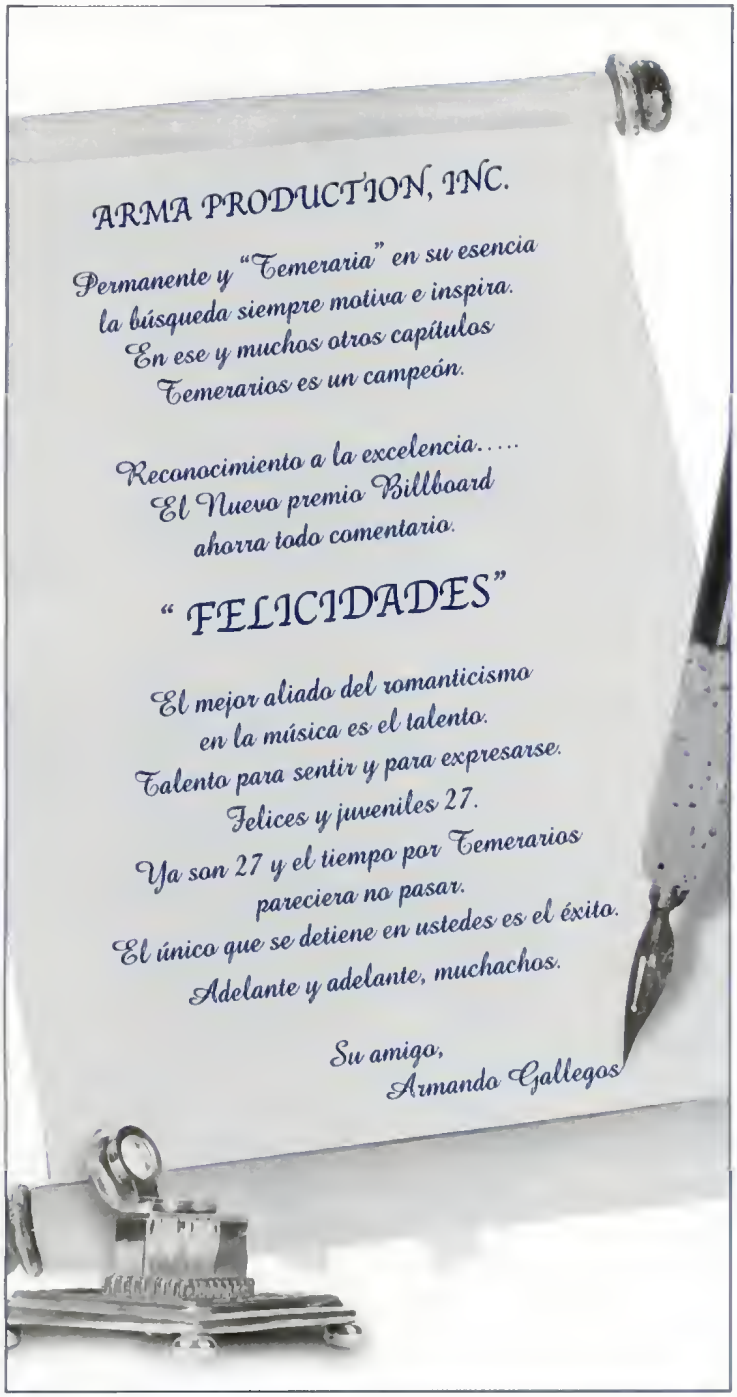
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and worldwide sales exceeding 35 millions units.

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Q&A (cont.)

from >>p42

pointment to see program directors?
Adolfo: I lived [through] many complicated situations, where you wait three hours in a radio station's lobby with your album, and then they say they won't see you. But that was wonderful. I loved living that experience because I appreciate the value of what we're living now.

Did you have a big break or was this a long process?
Adolfo: It was very little by little. One day we woke and realized we were competing with groups that were very, very strong.

At what point did you go from being a regional act to a national act?
Adolfo: From that moment [we released the first album]. I remember I had 2,500 LPs made, and they were gone really fast. So I made more. And more. And more. I clearly remember those boxes labeled "CBS Producto Especial." And I liked it, and I stopped looking for a label, but they looked for us.

We signed a deal in 1983 with Sony [then CBS Mexico] for three years. We recorded two albums with them, and they treated us OK. But we did better as independents.

Your sound is not only romantic, it's also very distinctive in its blend of synthesizers and vocals. How did you develop that sound?
Adolfo: Little by little. We had been trying to sound beautiful. And one day, I played synthesizers—the Juno Roland 106 and the Yamaha X7—and our live sound began to change. Because we played the same things, but they sounded different. It sounded more modern. And until now, I can tell you our music is based on those same sounds. I never let them go.

"Our essence are songs that go straight to the heart."
—ADOLFO ANGEL

But there are new models now.
Adolfo: If you go to one of our concerts, you'll see the same keyboards that are in pictures from 20 years ago. I complement them with more modern keyboards, but my base is the same. I keep five or six of each of those models, and I buy them whenever I find them.

Have the people from Roland or Yamaha ever called you?
Adolfo: No. I don't think they have any idea [laughs].

You've recorded straight-ahead pop and recently, you also recorded a single with Julio Iglesias. Do you still see yourself as a popular Mexican group?
Adolfo: Totally. We're of the people, for the people and we'll always be so. The fact that we seek to broaden our audience doesn't mean we're going to forget who we are. And if we record a pop ballad, the essence will still be Temerarios. Songs that are easy to understand and that go straight to the heart.

"Veintisiete," your most recent album, is an album of mariachi and ranchera music. If you have this trademark, romantic sound, why venture into a project like that?
Adolfo: There comes a time when you have to change your musical horizons. But the essence is the same. The mariachi violin you hear in "Veintisiete" is the traditional mariachi violin. But I put my synthesizer sound, that 20-year-old keyboard, over the violin, but very, very softly. So, when you hear the violin you automatically link the sound to Los Temerarios.

Does it bother you that popular Mexican music, or regional Mexican, is still largely ignored by the mainstream in this country, despite its sales?
Gustavo: I think they're confused, because they don't realize what Mexican music is. The number of people that go to Mexican concerts and Mexican dances. The level of production.

I'm very happy with what we've achieved, but yes, it does make me a little angry, not to be taken into consideration. At the same time, it's compensated for by what we know is truly happening. When you go far and wide, and you see the number of albums being sold, that's what motivates you and fills you with pride.

Adolfo writes most of Los Temerarios' material. Have you ever rejected one of his songs?
Gustavo: Never. We know each other very, very well. He knows exactly where I can go with my voice, the notes I can reach, and I know his writing style.

You also write some material, but it is more pop-driven and contemporary.
Gustavo: I think so. They may be a little more youth-driven, and be- **continued on >>p46**

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Los Temerarios' sound mixes tradition with synthesizer pop.

Q&A (cont.)

from >>p44
cause I'm a guitarist, they use more guitar than the other tracks.

What are the recording plans for the group right now?
Adolfo: I have two albums and I'm finishing a third. One is an album like "Veintisiete," which I recorded at the same time as "Veintisiete"; instead of recording 10 songs back then, I recorded 20. Then I have an album of ballads, which I'm about to finish and which is unbelievably beautiful. And I have another album that is more in the traditional Los Temerarios vein.

What do you think is the secret of your success?
Gustavo: I think it's been a series of things, not just the voice. I think it's very important and interesting, this union between my brother and I. Our measure is what people say. And not because we're populists, like politicians. But because of the way they say it.

They say, "How beautiful you write, and what a good relationship you two have." When people speak of Los Temerarios, they always speak of the two of us. Not just the singer.

To this day you still handle your own business affairs to a large degree and you have wide control of every aspect of your careers. Did you have a mentor through the years?
Adolfo: Well, I did have one: Og Mandino. He's a writer who died some five years ago and I consider him my teacher. When I found his book called "The Greatest Salesman in the World," aside from what my father and mother taught me, continued on >>p48



SAMUEL ZAMARRON

EN SU ANIVERSARIO # 27
FELICITA A LOS AMOS DEL ROMANTICISMO



LOS TEMERARIOS



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Q&A (cont.)

from >>p46

I learned a lot from that. It's a book about personal improvement that tells you a story linked with the divine and the story tells the steps you have to follow to be successful. I followed it to a "t."

But were you already successful when you read this book?

Adolfo: Not at all. That's why I love him. He's meant a lot to me. I never met him, but I'm looking for the place where he's buried because I'm going to thank him. I'm going to his grave. When I write a song, I raise my hands to the sky and I say, "It's done, my man Og. Let's go!"

Gustavo: A mentor? I'm very proud of my brother, Adolfo. Because he's the one who's guided us in this music profession. We owe a lot of the group's success to him. Adolfo has always been the person I've deposited my trust in. What he's decided has always worked.

Do either of you have any plans to go solo?

Gustavo: None.

Adolfo: No. ...



Band members joined with Fonovisa [illegible] to celebrate the sales of "[illegible]"



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STRATEGIC BOOKING BUILDS LIVE APPEAL

BY RAMIRO BURR



With a solid fan base, Los Temerarios now aim to broaden their appeal by taking their stage show to new markets.

Photo by Robert Mora/Getty Images

By continually expanding their fan base into new markets and venues, the members of Los Temerarios have established themselves as an A-list attraction on the regional Mexican touring circuit and beyond.

"Los Temerarios have been around for many years and have built several generations of fans," says manager Willie Miranda of AM Entertainment in Miami, who also exclusively books the group in the United States. (In Mexico City, Mayra Alba represents the band for bookings in Mexico and Latin America.)

"We plan our tours very carefully," Miranda adds. "But it certainly has not been easy."

In a career spanning three decades, Los Temerarios, led by brothers Adolfo and Gustavo Angel, have carved out a solid niche as one of the most successful *grupos*—a term used to describe the genre of romantic, often keyboard-drenched ballad acts—in Mexico and the United States.

A succession of hits has helped them establish a residency on regional Mexican radio and the national charts. Along the way, they have built on that success by performing for new fans in different markets.

"We feel privileged to have maintained such a popularity through all the years," Miranda says. "At the concerts we see the fans, and their parents, who were fans of the group years ago."

Part of the band's live success has resulted from selective and judicious bookings.

According to Miranda, Los Temerarios try to play the larger Latin markets like Houston, San Antonio, Denver and Los Angeles "only once a year. And the smaller markets, like Kansas City; Omaha, Neb.; cities in Michigan, they go once every two or three years. We don't go every year like other groups.

"We skip the smaller cities because we want the fans in those cities, that when they hear Los Temerarios are coming, [to] get excited."

Expansion into new markets is also key, Miranda says. The group has already toured several countries in Latin America.

"Next year they are planning to go to Chile. It is one of those countries where they still sell albums and people are calling for them to go," he says. "We're also contemplating to go next year to Argentina too."

Breaking into new markets and venues is nothing new for Los Temerarios.

When they played the Palacio de Deportes in Mexico City in 1994, they became the first grupo act to play the sports arena, which up until then had been home only to rock and pop concerts.

"Adolfo is a guy who is always dreaming of doing things better, going to new places," Miranda says. "They like to take their time in everything, because it is important for them to always take a step forward."

Shrewd marketing also has been vital to the group's success, says Felix Castillo, president of the Frontera Visual Agency in Van Nuys, Calif., which represents several regional Mexican acts.

"Los Temerarios have always made sure their music appealed to the young fans," he says as an admirer of the band. "In that sense, I think Adolfo is very intelligent and very visionary. He realized that their fans in Mexico had families in the United States who were also fans. So he wanted to build on that by going to larger, more prestigious venues."

Unlike the mainstream rock and pop circuits, which rely heavily on national concert promoters like Clear Channel Entertainment, the regional Mexican circuit depends on a string of regional promoters or specialty brokers.

The venues in the regional Mexican field are mostly large dancehalls or community bingo halls like those for the Veterans of Foreign Wars, American Legion or Knights of Columbus. Other traditional venues in Texas include San Antonio's Randy's Ballroom, Houston's International Ballroom, Laredo's Casa Blanca and McAllen's La Villarreal Convention Center.

But in recent years top-selling regional Mexican acts like Los Temerarios, Los Tigres del Norte, Tucanes and Bronco have moved up to more prestigious venues, such as the 21,000-capacity George R. Brown Convention Center in Houston and the 10,000-capacity Freeman Coliseum in San Antonio.

"When we book Los Tigres del Norte at such venues, we always bring in a B-level group and a C-level group," explains Alfonso de Alba, president of Monterrey Artists, whose clients include Rogelio Martinez, Michael Salgado and Los Yonics.

Other times, the concert promoters book an additional three or four groups for a daylong festival to draw more fans.

There are other key differences between the typical regional Mexican and the A-list circuit.

For the bigger shows, Los Temerarios and Los Tigres are able to "bring their complete production for a big show," de Alba says. "We set up massive speakers and laser light systems that cannot fit into a club or dancehall."

Promoters also start advertising much earlier, and they reach out to wider audiences using a bigger mix of media.

"A typical dancehall show is usually advertised on Tuesday of that week for the following Saturday," de Alba says. "For a major show, we start advertising three to four weeks out. The ticket prices are higher. And the promoters will use more than one radio station in that market."

Ultimately, Los Temerarios has succeeded as a live act by consistently delivering high-quality performances.

"Their live performances shine because they have a great, first-quality sound system," says veteran entertainment attorney David Garcia, a fan of the group. "They can actually reproduce their studio sound. ••••

ADOLFO ANGEL

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- Tu Última Canción (1994)
- Los Temerarios En Concierto Volumen 1 (1994)
- Camino del Amor (1996)
- Nuestras Canciones (1995)

Versiones instrumentales

- Nuestras Canciones Volumen II (1997)
- Los Temerarios En Concierto Volumen II (1997)

Gracias al éxito de su carrera, junto con la presentación de este álbum, fueron distinguidos por Fonovisa con un reconocimiento el 30 de julio de 1997 en Las Vegas, Nevada: recibiendo preseas por la venta de más de 18 millones de copias vendidas.

- Como Te Recuerdo (1998)

Más de un millón de copias vendidas y certificadas por RIIA

- 15 Éxitos Para Siempre (1998)
- En La Madrugada Se Fue (2000)

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- Temerarios Muestra sus Joyas Vol. I
- Baladas Rancheras (2001)
- Joyas Vol. II
- Una Lágrima No Basta (2002)

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- Tributo al Amor CD/DVD (2003)
- Veintisiete (2004)

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Felicidades a Los Temerarios en su 27 aniversario como artistas

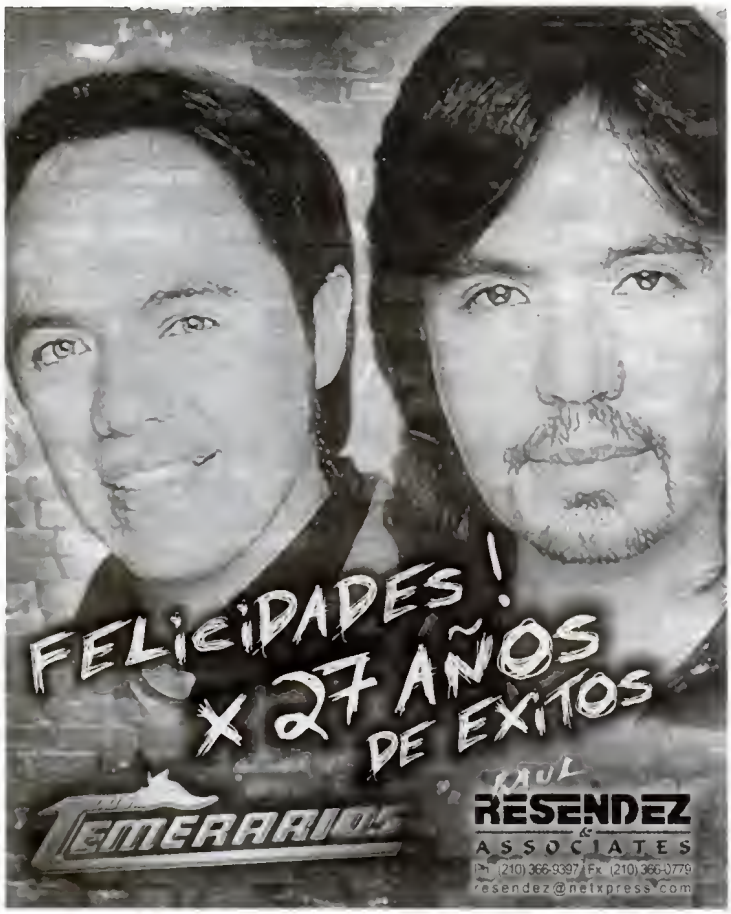
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MAKING HEAVENLY HITS

BY LEILA COBO

Adolfo Angel of Los Temerarios recalls writing his first song when he was about 14 years old, a little-heard track titled "Un Mal Amor." During the interview for this Billboard Stars report, Adolfo and brother Gustavo discussed the songwriting process behind Los Temerarios' music.

What do you remember about "Un Mal Amor"?
It was the first song I wrote, and no one heard it, or perhaps, no one liked it, because we didn't sell many records. We released it first as a single, and then as part of our album "14 Grandes Exitos."

Adolfo, what led you to write in the first place?
It was something I simply had. A feeling that was calling me. We were picking chiles, my oldest brother, a friend and I. We were walking and he was to my right, I was in the center and my friend was to my left. They were talking, and I was thinking about the song. We got to the field, we came back, and I wrote the song and we played it.



Photo by Frank Mullen/WireImage.com

What is your writing process today?
I write the songs, record them on my little tape recorder and learn them. That's how I write. Now, of course I go to my studio and work with Pro Tools and I make a demo. But even now, when I go to the beach, I write without any instruments, although it's easier when I have my keyboard. I generally write words and music at the same time.

You hardly sing. Why?
I began singing by accident. I wrote a song for Veronica Castro [the mother of Mexican pop star Cristian Castro] when she was my girlfriend. It was a song called "La Mujer Que Soñé." I sang it in a television show, and it was the first time I sang. I got a standing ovation, but I had stage fright and it was very difficult. And the song was a hit.
So, I kept on singing. I did a duet with my brother called "La Mujer de los Dos" . . . Then, I had another accident called "En la Madrugada Se Fue." I was tired of writing cumbias. I locked myself in my room for two hours, and I wrote it. When I went back to the group, I said, "I have it. Let's do the demo." And after 40 minutes, Gustavo said, "It sounds good with your voice. You sing it."
So, my singing has always been an accident. And I've always liked to respect the image of the group, and that image is my brother singing.

Gustavo, with you it's the reverse. You don't write as much.
I do have the good fortune of writing. There's something of mine in almost every album. I would say Adolfo writes 80%, and I write the rest.

How do you approach the songs Adolfo gives you to sing?
I try to completely submerge myself in the lyrics, as if I were personally living or suffering the experience. We go back to what I've said before. We're seen as a group that transmits a lot during live performances. And that's it. You have to feel it as if it were your own, even when it isn't. You need to let the imagination, the fantasy, flow, and say, "Wow, I really am living it."

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LOS TEMERARIOS' CHART ACTION









Hot Latin Songs

RANK	TITLE	PEAK POSITION	DEBUT DATE	LABEL
1	"Que De Raro Tiene"	1 (5 weeks)	June 12, 2004	Fonovisa
2	"Ya Me Voy Para Siempre"	1	March 15, 1997	Fonovisa
3	"Por Que Te Conoci"	1	Feb. 7, 1998	Fonovisa
4	"Te Hice Mai"	2	Feb. 26, 2000	Fonovisa
5	"Una Tarde Fue"	3	Nov. 27, 1993	AFG Sigma
6	"Ni En Defensia Propia"	3	May 7, 2005	Fonovisa
7	"Mi Vida Eres Tu"	4	Feb. 22, 1992	AFG Sigma
8	"Como Te Recuerdo"	5	Sept. 26, 1998	Fonovisa
9	"Que Poca Suerte"	7	Dec. 10, 1994	AFG Sigma
10	"Cuando Fuiste Mia"	7	Oct. 5, 1996	Fonovisa

Top Latin Albums

RANK	TITLE	PEAK POSITION	DEBUT DATE	LABEL
1	"Una Lagrima No Basta"	1 (7 weeks)	July 13, 2002	AFG Sigma/ Fonovisa/UG
2	"Tributo Al Amor"	1 (6)	Dec. 13, 2003	Fonovisa/UG
3	"20 Inolvidables" (with Los Bukis)	1 (5)	April 19, 2003	Fonovisa/UG
4	"En La Madrugada Se Fue"	1 (3)	March 18, 2000	Fonovisa
5	"Veintisiete"	1 (3)	July 17, 2004	Fonovisa/UG
6	"Historia Musical"	1 (1)	May 25, 2002	Disa
7	"Como Te Recuerdo"	2	Feb. 21, 1998	Fonovisa
8	"La Mejor . . . Coleccion"	2	Oct. 2, 2004	Disa
9	"Regalo De Amor"	2	Nov. 13, 2004	Fonovisa/UG
10	"Baladas Rancheras"	3	Nov. 3, 2001	Fonovisa

Compiled by Keith Caulfield

Titles on these charts are ordered by peak position on Top Latin Albums and Hot Latin Songs. If more than one title peaked at the same position, ties were broken by the number of weeks spent at the peak. If ties still remained, they were broken by the number of weeks on the chart, and then in the top 10, and/or top 40, depending on where the title peaked.



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Hector Villalobos
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Los Temerarios

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GOING GLOBAL WITH LOS TEMERARIOS

BY LEILA COBO

In the beginning, Los Temerarios got the brushoff from every label they approached.

So, they pooled their money and paid for their own recording, production and manufacturing, selling albums out of their cars and promoting them on their own, town by town, radio station by radio station.

That was more than two decades ago. And today, Los Temerarios' spirit still remains singularly independent. Although they market, promote and distribute their music through a licensing agreement with Latin powerhouse Fonovisa Records, they own their masters through their own label, AFG Sigma Records.

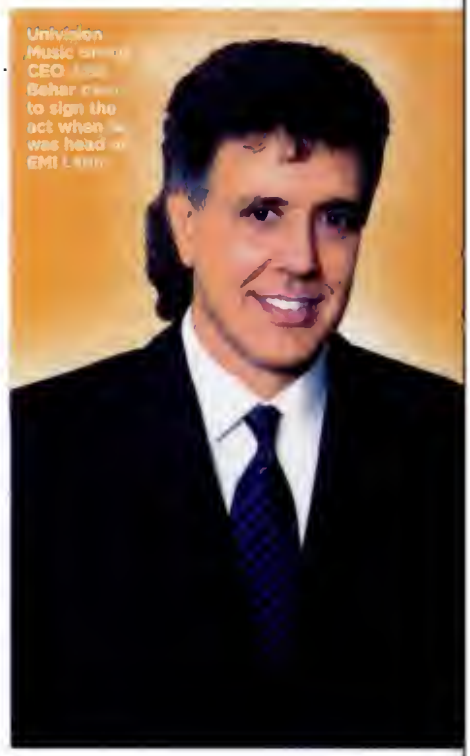
The arrangement has benefited Los Temerarios and Fonovisa. The band, led by brothers Adolfo and Gustavo Angel, and the record company have worked together since 1996 in an alliance that has yielded a string of radio hits and top-selling albums. Now, Fonovisa aims to push Los Temerarios' success beyond their natural borders.

"This group has achieved superstar status in the United States and Mexico," says Jose Behar, president/CEO of Univision Music Group, which owns Fonovisa. The next step, he adds, is to develop the band throughout the Latin regions, specifically in markets like Argentina, Colombia, Chile and Spain.

"Our objective is to create a strong brand—Los Temerarios—in those markets, as strong a brand as we have in the United States and Mexico," Behar says.

Ironically, Behar notes, when he headed EMI Latin prior to launching Univision in 2000, he had attempted to sign Los Temerarios when their Fonovisa contract was up for renewal.

"I went to the Los Angeles Coliseum to see them," he recalls. "We were there all night, and at seven in the morning, we went to breakfast. And they ended up renewing with Fonovisa. I was really heartbroken. So, when the opportunity arose for me to work with them again, Adolfo and I looked at each other and we said, 'The time wasn't right eight years ago, because it wasn't in the cards.' But it was in continued on >>p57



Fonovisa's goal now is to push for more success in international markets.

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GLOBAL (cont.)

from >>p56

the cards to work with them now."

Los Temerarios' major-label recording career began in 1983, when they inked a deal with CBS Mexico. It was short-lived and not particularly successful.

Then, in the late 1980s, they signed with indie powerhouse Disa Records, which boosted their popularity in Mexico through a handful of albums.

However, in 1990, the Angel brothers decided to create their own label, which they named AFG Sigma. (AFG are the initials of Adolfo, Gustavo and cousin Fernando Angel, the group's core members.)

From that point, everything Los Temerarios released went through AFG Sigma in the United States, although the band continued to release through Disa in Mexico until 1994.

Despite their success, Los Temerarios wanted more international exposure, and in 1996, they struck a deal with Fonovisa, which by then was the biggest-selling regional Mexican label in the United States.

This marked a milestone for the group, particularly after 2000, when it released "En la Madrugada Se Fue." Although the album fell under the banner of romantic grupero music, it was set to an accompaniment of pop strings, arranged by producer Rudy Pérez. The album sold more than 1 million copies in the United States alone.

"That move put them on the same level as the most important Latin pop acts," says Carlos Maharbiz, Fonovisa VP of A&R and operations director for the East Coast and Puerto Rico. "They were able to conserve their fan base while expanding to other audiences."



Los Temerarios regularly draw tens of thousands of fans to outdoor concerts in its native Mexico.

Today, Maharbiz adds, Los Temerarios are the "one romantic, popular Mexican group that remains relevant. Because they have known how to evolve while maintaining a balance, somehow never losing the audience that has followed them for so many years."

Key to the group's success, Behar says, is Adolfo's production skills, Gustavo's voice and their ability for both to evolve from genre to genre.

"He's like a chameleon," Behar says of Gustavo. "He has the vocal ability and the range and flexibility to adapt to the different genres within the regional Mexican umbrella. But Los Temerarios are much more than that. They're a major international act, and that's why they've been able to achieve such remarkable success."

While Fonovisa has focused on widening the international audience of Los Temerarios for at least the past five years, efforts have grown even stronger since the 2004 release of "Veintisiete," an album that mostly featured covers of well-known *ranchera* songs.

The group initially conceived the disc as a concept album. After all, Los Temerarios have usually recorded songs written by Adolfo, not cover versions.

But "Veintisiete" made history when its first single, "Qué de Raro Tiene," became the first ranchera track to hit No. 1 on the Billboard Hot Latin Songs chart.

At that point, Fonovisa executives realized Los Temerarios' brand could carry any kind of music.

"It's not a concept that falls in and out of fashion," says Alfonso Larriva, VP/GM for Fonovisa Records and VP/GM for Univision Music Group Mexico.

Los Temerarios' romantic music appeals to a core fan base of females young and old. The group also has a firm hold on what its audiences want, thanks to a steady touring schedule that has it playing virtually every weekend for massive audiences, in venues as varied as Mexico's Estadio Azteca, New York's Carnegie Hall and La Quinta Vergara in Viña del Mar, Chile.

"Because they write and sing romantic songs, those songs remain for posterity," Larriva says. "Adolfo's feelings, transmitted through Gustavo's voice, is something that will last for a long time." ...



TOURING HIGHLIGHTS

1991 The group performs Feb. 16 to an audience of more than 63,000 at Río Nilo in Guadalajara, Mexico, an early sign of its rising status as a live act.

1992 A Dec. 5 performance at Deportivo Los Galeana in Mexico City draws a record-setting audience of more than 130,000.

The Los Angeles Sports Arena presents Los Temerarios with the Totally Sold Out Tickets Award, a box-office honor previously presented to pop superstars including Bruce Springsteen, Madonna and Michael Jackson.

1993 At a performance at the Festival Internacional de la Cancion de Viña del Mar in Chile, the band receives seven awards, including La Gaviota de Plata, an award based on fan votes.

Los Temerarios become the first *grupo romantico* to sell out two nights at the Auditorio Nacional in Mexico City, performing Sept. 4-5.

1994 With a July 10 concert, the act is the first grupo romantico to perform at Mexico City's Palacio de Deportes.

A performance at Deportivo Oceanía in Mexico City draws more than 85,000 fans.

1995 A three-night concert billed as Entre Lobos Y Lunas brings 10,000 fans per night to Mexico City's Auditorio Nacional on Feb. 24-26.

1996 Los Temerarios become the first grupo romantico to perform at Radio City Music Hall, with an April concert at the famed New York theater.

1997 A Valentine's Day concert finds the group at the 45,000-capacity Plaza de Toros Mexico bullfight arena in Mexico City. The crowd tops 100,000 when Los Temerarios return for a May 17 show at Río Nilo in Guadalajara. A June 17 show at Expo de Guadalupe in Monterrey, the capital of Mexican state Nuevo León, draws 80,000.

1998 At the Autódromo Hermanos Rodríguez, a racetrack outside of Mexico City that has hosted shows by the Rolling Stones, Madonna and Pink Floyd, the act performed Feb. 28 to 60,000 people.

1999 Los Temerarios once again sell out the 45,000-seat Plaza de Toros Mexico in Mexico City on Feb. 13.

2000 The 114,000-seat Estadio Azteca in Mexico City, which hosted the 1968 Summer Olympics, is the site of a sold-out concert by the group.

2001 The governor of the band's native state of Zacatecas, Mexico, presents Los Temerarios with a special honor, and they then return for another sold-out show at Mexico City's Auditorio Nacional.

2002 A Valentine's Day-season show at the Plaza de Toros Mexico in Mexico City has become a tradition as the group once again sells out the venue.

2003 After winning two Billboard Latin Music Awards, Los Temerarios embark on a U.S. tour that visits such venues as the Gibson Amphitheatre in Universal City, Calif., for the first time.

2004 After winning the award for best grupera performance at Premios Lo Nuestro Latin Music Awards, the group plays another sold-out Gibson Amphitheatre show. At the venue, Fonovisa Records/Univision Music Group presents the band with a Recording Industry Assn. of America-certified platinum album for the sale of more than 1 million units in the United States of "En la Madrugada Se Fue."

Source: Los Temerarios





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Music

LATIN BY LEILA COBO

THALÍA'S 'SIXTH SENSE'



MIAMI—Pop songstress Thalía has named her new album "El Sexto Sentido" not after a song, but after a state of mind.

"It holds a big mystery—the mystery of life, of human feeling, of broken hearts. The mystery of the sixth sense," the singer/actress/businesswoman explains as she prepares to play her new tracks at the studio of producer Estéfano.

"El Sexto Sentido" (The Sixth Sense), due July 19 on EMI Latin, is Thalía's 11th studio album. In a sense it is her most ambitious to date, even more so than her 2003 self-titled English-language debut.

"In a way, I feel like I'm living in my sixth sense," Thalía says. "I'm very receptive to everything around me . . . The sixth sense liberates you from the [other] five senses, which are tricky . . . It makes you listen to that inside voice—your intuition—which is never wrong."

As far as Spanish-language albums go, "it is EMI's most extensive and parallel release to date," says Diana Rodríguez, marketing director for Spanish-speaking artists at EMI Latin America. In the past, Rodríguez notes, EMI's Spanish-language albums were released in non-Latin markets several months after being sent to Latin America and the U.S. Latin market.

In this case, "El Sexto Sentido" is being treated as a worldwide priority, and will be released simultaneously in the United States, Latin America and Japan, and, a month later, in continental Europe, Canada, Australia and the rest of Southeast Asia.

While the album is in Spanish, it includes English versions of three songs, including first single "Amar Sin Ser Amada."

The English tracks will allow the album to be released under the English title "The Sixth Sense" in Europe and Asia, where Thalía has a broad fan base. The track listing will be changed to accommodate the English tracks first.

In the United States, aside from the major promotional efforts awarded to an artist like Thalía, "El Sexto Sentido" will also be the first Spanish-language album to have a pre-order campaign through Apple Computer's iTunes. Buyers who pre-order the set can download free *norteño* and *reggaetón* versions of Thalía's single (the reggaetón version is produced by Hector "El Bambino") and a clip of the making of the video. The two bonus tracks can be obtained only through iTunes.

"As the industry evolves into digital distribution, we have to be proactive, and we believe Thalía has a young fan base that will explore the digital experience," says Jorge Pino, president/CEO of EMI Latin U.S.A.

Thalía has several unique affiliations that set her apart from many other continued on >>p60

FACT FILE

Label: EMI Latin
Management: Rob Kos and Bryan Doyle, Doyle-Kos Entertainment
Booking: William Morris Agency
Publishing: Thali Songs/Peer
Last and top-selling album: "Thalía" (2003), 195,000

LATESTBUZZ

>>>PHAIR PREPS 'MIRACLE'

Liz Phair's next album, "Somebody's Miracle," will come out Oct. 4 on Capitol Records. Produced by John Alagia, the set has a harder edge than her 2003 self-titled album, which included the hit "Why Can't I?" Phair will preview material from the album on an eight-city acoustic tour that kicks off July 23 in her hometown of Chicago at Lollapalooza.

—Melinda Newman

>>>KEYS 'UNPLUGS'

Alicia Keys has been tapped to kick off MTV's revival of "Unplugged," its acoustic performance series. The special, which will be recorded in July, will air on MTV in the fall and will be released on J in October. Keys says she will be creating new songs as well as "flipping songs you know."

—Gail Mitchell

>>>SPALDING SIGNS GREEN

Republic Universal/Mercury Records country artist Pat Green has signed with Clarence Spalding's Nashville-based Spalding Entertainment for management. Green was managed by Jimmy Perkins. Spalding also manages Brooks & Dunn, Terri Clark and new Sony artist Ashley Monroe. *—Phyllis Stark*

>>>NEW AFRO-CUBAN 'STEP'

The Afro-Cuban All Stars will return with their first studio album in six years Sept. 13. The title will introduce the "Cuba Ahora Series" for Globe Star Recordings, an independent world music label that has signed the Afro-Cuban All Stars as well as their leader, Juan De Marcos. "Step Forward" was recorded in Havana and features more than 50

continued on >>p60

PRO-FILE BY PHYLLIS STARK

RICH GETS BIG—AND RICHER

NASHVILLE—In addition to his better-known gig as half of hot country duo Big & Rich, John Rich has quietly become Nashville's new "it" producer and one of its most sought-after songwriters.

Rich first turned Music Row heads when he helped produce Gretchen Wilson's multiplatinum debut album, "Here for the Party," and co-authored several of its tracks, including her breakthrough single, "Redneck Woman."

Next came his own success with partner Big Kenny in Big & Rich. That was followed by the surprisingly successful debut from protégé Cowboy Troy. His album "Loco Motion," an innovative mix of country and hip-hop, was co-produced by Rich, who also penned many of its songs. The album came out on Raybaw, the Warner Bros.-distributed label Rich runs with fellow Muzik Mafia chiefs Big Kenny, Jon Nicholson and Cory Gierman. Muzik Mafia is the self-proclaimed tag given to a Nashville collective of like-minded artists who perform together and support each other's work.

"Loco Motion" sold 51,000 copies in the first week after its May release, according to Nielsen SoundScan. And Rich feels somewhat vindicated by the success of tha black cowboy rapper ha discovered.

"Wa were saying six months or a year ago, 'Evarybody watch out because Cowboy Troy is going to make a record and he's going to be a big deal and people are going to like him.' We got laughed at," Rich says. "People went, 'You're out of your mind.' "

Now suddenly, Rich's work is everywhere. He co-wrote Faith Hill's current hit single, "Mississippi Girl," and has two more cuts on her upcoming album, including a Hill/Tim McGraw duet.

He co-wrote five songs on newcomer Jason Aldean's upcoming debut, including current charting single "Hicktown." And he has several cuts on Keith Anderson's recently released debut album as well.

Rich and Big Kenny produced and recorded a song with Billy Joe Shaver, "I'm Gonna Live Forever," which is on Shaver's latest Compadre Records album and may also be included on the upcoming Big & Rich project.

In between Big & Rich tour dates, Rich is in the studio mixing the sophomore albums from Wilson and Big & Rich—both due in the fall. He's also producing and writing with Warner Bros. artist Shannon Brown and preparing to produce the Raybaw debut of James Otto.

The sleep-deprived Rich's ability to taka on all of thesa projacts at once is a testament to his youthful enargy, fueled by a healthy dosa of Crown Royal and by the adrenaline rush that comes with seeing his dreams come true.

"Everything's so exciting right now I don't want to sleep," he says. "I'm afraid I'll miss something.

"Since I was probably 20 years old, tha only thing that consumed my thought process was music," Rich continues. "I finally arrived at the place where I have these opportunities that I've been struggling for my whole career [and] I want to take advantage of them and really exhaust my potential . . . I'm really testing myself to see what exactly am I capable of."

Rich says his sudden hot streak as a writer is due to a combination of "timing" and his own hard work on behalf of his songs. The Warner/Chappell writer estimates he has penned some 900 songs in the last 11 years.

"I know my catalog better than anybody and I'll go through [it] and see that Tim McGraw is looking for this or that and I'll put together a little CD of stuff he might like and I'll mail it to him," Rich says. "I'm real proactive in pitching my stuff . . . I'll sit at the computer late at night and burn CDs out of my iTunes and pop them in the mail to people, and sometimes they get cut."

Rich started off as a member of the band Lonestar in the '90s before exiting to pursue a solo career. He recorded an excellent album for BNA Records, but after a few failed singles, the album was never released and Rich was dropped from the label.

That album, which contained some of the earliest collaborations between Rich and Big Kenny, may yat see the light of day now that Rich has become a hot commodity.

Having seen the dark side of a racording career, Rich says, "The most satisfying thing to me is realizing that I've learned from my journey. I haven't become a bitter individual. I've met artists who have gone through similar things that get really bitter. That just sucks the life out of your creativity and out of the life force of your music."

Rich is very hands-on in the creative process at Raybaw, although Gierman runs its day-to-day operations.

"The point of Raybaw is to give artists that nobody else would ever give a chance to a chance to make their music," Rich says of the label.

True to its name—an acronym for red and yellow, black and white—Rich says Raybaw represents artists with diverse music styles. Besides Cowboy Troy and Otto, the label's roster includes the rapper Chance, who Rich describes as "the redneck Eminem." His project will be worked by Warner Bros.' New York staff.

Rich says the Raybaw founders are also looking to sign some "cutting-edge gospel" artists and possibly some bluegrass acts in the next 18 months.

"It represents all music," Rich says of the label. "Music that we think is great, that we believe in . . . We've baen through enough ups and downs to have learned the pitfalls of the music business and we've learned how to focus our passion [to] help somebody achieve their goals."

He hopes Raybaw might set an example for the rest of Music Row which, Rich says, needs "less bureaucracy and [more] creativity. Record labels need to loosen the stranglehold they have on their producers and on their artists.

"Record labels come at these new artists with these packages like, 'Here's your producer, here's your photographer, here's the guys [we] want you to write songs with, here's your timeline.' It's the red tape of creativity that kills artists.

"Country music really becomes great when the artist gets to be unique. If Music Row will start accepting that philosophy," Rich adds, "I really think country music's going to just go absolutely bananas in the next five years." ••••



RICH

LATESTBUZZ

from >>p59

musicians, including pianist Dave Alfara, trombonist Juan Carlos Marin and vocalist Tirso Duarte. Navarre distributes Globe Star in the United States.

—Melinda Newman

>>>MONTEREY'S NEW ACTS

Booking agency Monterey Peninsula Artists/Paradigm has signed country artists Marty Stuart and George Canyon to its roster. Both artists are affiliated with Universal South Records. *—Phyllis Stark*

>>>CREEK'S KING

Nashville-based indie label Lofton Creek Records has signed Shawn King to its artist roster. Her debut single, "In My Own Backyard," was just shipped to country radio, with an album of the same name due in September. King is the wife of CNN talk-show host Larry King.

—Phyllis Stark

THALÍA (cont.)

from >>p59

musical artists.

She has her own brand of clothing, Thalía Sodi, which is sold in 1,500 Kmarts nationwide. She has a candy line—Dulceria Thalía—through a joint venture with Hershey's. Thalia Eyewear is her upscale line of frames in association with Kenmark.

She is remembered as one of Mexico's premier soap opera stars from her days on "Marimar," "Maria la del Barrio" and "Rosalinda." All featured theme songs performed by Thalía and aired in more than 100 countries, making her a bona fide star in such countries as the Philippines, Israel and Russia. And impossible to ignore is the fact that music mogul Tommy Mottola is her husband.

"Music is one facet of her overall career," says manager Rob Kos, who has been handling Thalía since the beginning of the year. "Because of her background she's incredible when she gets in front of cameras, and she understands that world completely. She's very comfortable in the recording studio and loves getting onstage. And then, she has the entire other side of her business, which is the corporate side. In that regard she is a very complete and unusual artist."

The many angles of Thalía allow for multiple cross-promotions. For example, she will have in-stores at Kmarts in Los Angeles and New York, and each location will have a mini Thalía store, featuring her albums, clothing and candy. Cross-promotions with Hershey's are being discussed as well. But myriad projects aside, Thalía says, her main focus is her music, which took a turn with the release of a Spanish-language album, also titled "Thalía," in 2002.

That album teamed her with songwriter/producer Estéfano and yielded the hit "Tú y Yo."

"It was the turning point for more serious music," Thalía says. "I was presented as an interpreter surrounded by a team of professionals who really knew their business, musically

Latin Notas



LEILA COBO lcobo@billboard.com

Urías Live Set Took Time

In his storied musical career, *norteño* legend **Polo Urías** has been a member of **Los Jilgueros del Arroyo**, the lead singer of **Los Rieleros del Norte** and, for the past 10 years, leader of Latin Grammy Award-nominated group **Pop Urías y su Maquina Norteña**.

Amazingly enough, missing in this 30-year trajectory that includes more than 30 studio albums was a live recording.

Until now. On June 21, Urías and his Maquina Norteña released "En Vivo" (**Fonovisa Records**), a live set recorded in February at the Far West Club in Dallas.

The release is the second of Fonovisa's new "En Vivo" series, which launched earlier this year with "Los Acosta En Vivo."

Although the label has released other live albums before, this is the first time it is releasing full sets from one concert, as opposed to a compilation of individual live tracks.

In Urías' case, he seized his 30th anniversary as an opportunity to stage a show featuring hits that span two decades. He also included unreleased tracks, including "Nací Cantando," which he originally recorded years ago.

"I identify with that song," Urías says. "It says everyone is born crying, but I was born singing. And that's been my life. I began singing on a farm. My father was a farmer, and that's where we sang. There was no guitar or accordion, and we would sing a cappella."

Urias' first group was Los Jilgueros del Arroyo, a band formed with his brothers.

Now, he's preserving the family musical tradition with a lineup that includes his two sons, **Erick** and **Aarón**.

"My group is made up of young people and we play young music," Urías says, "music that's more romantic and that can reach several generations."

Urías' next studio album is due in September.

TRIPLE-HEADER: The upcoming triple-threat tour of **Chayanne**, **Marc Anthony** and **Alejandro Fernández** is unusual not only because it joins three superstars on one stage, but all three stars record for Sony BMG labels. Not surprisingly, Sony BMG will use the tour to promote upcoming albums from two of its stars.



First up is Fernández, who earlier this month recorded a live, acoustic album at a concert held at Teatro de la Rivera in Madrid. Guest artists included flamenco singer **Diego "El Cigala"** (known for his album "Lágrimas Negras" with pianist **Bebo Valdés**); **Amaia Montero**, lead singer of **La Oreja de Van Gogh** (with whom Fernández sings his hit "Me Dediqué a Perderte"); and singer **Malú**, who guests on another classic, "Contigo Aprendí."

CD and DVD releases are set for October, preceded by a single in August.

Also set to release a new single in August is Chayanne, whose upcoming studio album is slated for release in the fall. He will preview the new song during the tour.

RADIO REGGAETÓN: More radio stations enter the *reggaetón* realm. **Univision Radio** regional Mexican outlets **KVVZ** San Francisco and **KVVF** San Jose, Calif., flip formats and are now known as "La Kalle." The radio group already has a La Kalle station in New York. Sources say Univision's **KZOL** Fresno, Calif., will also flip to reggaetón. ...

speaking. That album gave me immeasurable rewards, because it changed my style. Not greatly, but it changed it."

"El Sexto Sentido" follows the path of "Thalía" in its eclectic nature—it includes heartbreaking ballads, dance tracks and straight-ahead pop—and in its very well-crafted and highly personalized songs, most courtesy of Estéfano.

Estéfano also contributed some tracks to her English-language debut. Despite a strong single ("I Want You," featuring Fat Joe), that album had modest success in the United States, selling 196,000 copies, according to Nielsen SoundScan.

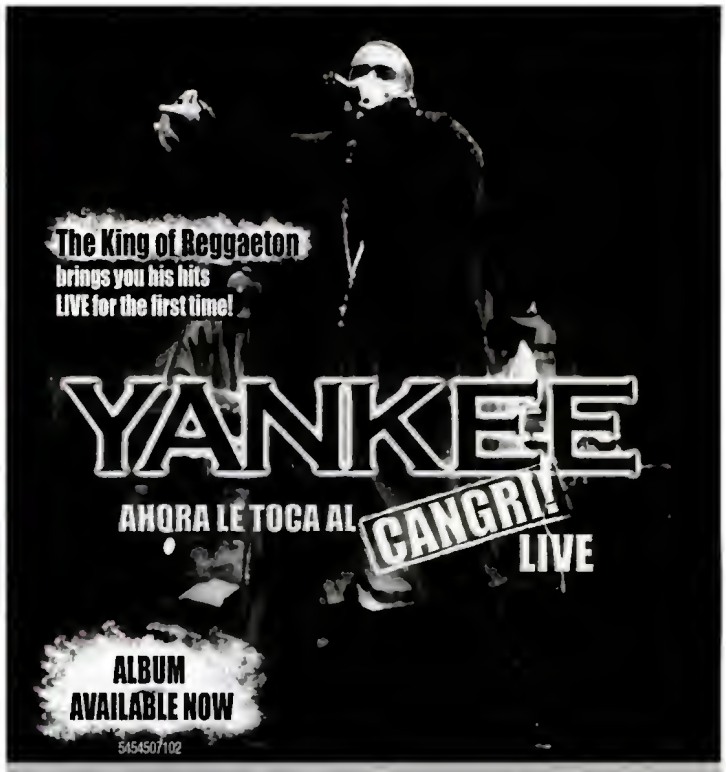
Now, Thalía returns to her roots.

"Everything in this album has to do with me," Thalía says. "It's everything that has happened, all the tattoos of experience that I carry in my soul."

The concept of the album extends to its art, which she says is full of "enigmas" and reflects the duality of all people.

"El Sexto Sentido" was already wrapped up when Thalía recorded "Amar Sin Ser Amado," an uptempo, rock-edged track that immediately became the album's first single. Adorned with *bandoneon* (a small accordion) and strings, the English version, "You Know He Never Loved You," will be initially worked overseas.

Domestically, in addition to the 15-track CD, EMI will release a luxury "fan" CD/DVD edition that includes a 25-minute electronic press kit. ...



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R&B/HIP-HOP BY GAIL MITCHELL

Wright No Neo-phyte

Sugarcoat. That is one thing Jaguar Wright will never do—in life or in her music. It is one of the reasons that Daniel Glass signed the singer/songwriter.

"I'm attracted to people who have the courage of their convictions," says Glass, president/CEO of Artemis Records. "She's one of the few visionary artists who will risk laying it on the line like Steve Earle, Chuck D or Sinéad O'Connor. I always think about the Jack Nicholson line in 'A Few Good Men' when I think of Jaguar: 'You want the truth . . . you can't handle the truth.' "

Wright's brand of truth will get a second hearing when her sophomore set, and Artemis debut, arrives July 12. The intriguingly titled "Divorcing Neo 2 Marry Soul" finds the artist embracing her soul roots while separating herself from the neo-soul movement that bore her. Providing sound counsel are the duo Carvin Haggins and Ivan Barias, Raphael Saadiq and Chucky Thompson.

"I'm embracing my history; to hell with the other stuff," Wright says while discussing "Dear John," the album track whose theme parallels her soul searching. "I never believed in the neo terminology; I'm a soul singer. I acknowledge that neo is how I built my career. But I've got to leave you, baby. Thanks for the wonderful time."

The Philadelphia-based Wright also does not mince words when it comes to the "torpedoes" that stalled her promising start three years ago.

It was all systems go for the church-reared singer, who began as a rapper with the Philly Blunts. Background vocal sessions segued into a regular gig with the fabled Black Lilly showcase that hosted Jill Scott, India.Arie and others. Lilly principals the Roots later signed her to their MCA imprint Motive, which released her debut, "Denials, Delusions and Decisions," in January 2002. Preceding the album: acclaim for her backup skills during Jay-Z's 2001 "MTV Unplugged" appearance. The album reached No. 16 on Top R&B/Hip-Hop Albums and No. 56 on The Billboard 200, while single "The What Ifs" was featured in a Coca-Cola commercial.

Still, the project did not meet its high expectations. Conspiring against it, Wright feels, was little promotion and Geffen's later absorption of MCA.

When Geffen did not release a second album she recorded, Wright struck a deal to get back 10 of the songs. Shopping for a new label, she opted for the independent route.

"I'm proud of 'Denials,' but not what happened to it," Wright reflects. "They sat on me with a Mack truck, but I kept going." And to those—especially males—who viewed her edgy debut as the rantings of an angry black female, Wright declares, "I'm not angry, just disappointed because our men have lost their way. Don't be mad at me for telling the truth."

Like "Denials," Wright's second album builds on her talent as a skillful and empowering singer/storyteller. Unafraid of tackling a classic, she puts a contemporary, Millie Jackson-style spin on Shirley Brown's 1974 R&B hit "Woman to Woman." Current single "Free" was recently remixed for radio featuring rapper Freeway.

Again, like "Denials," Wright's new album falls left of center from contemporary R&B. Translation: It's a work record, and Glass acknowledges the uphill battle.

"It's almost like hand-to-hand combat," he says. "We need to spread the word one to one . . . it's about getting absorbed in the music, seeing her live."

Complementing Wright's current promotion/performance trek are video play on VH1 Soul and BET.

Whether the album sells 20 copies or 2 million, Wright says she'll still be happy. "I'm not in this game for fame. I'm just helping to keep our culture alive. As long as there is still a pulse, there will always be a beat. And that's where I am—at the heart of it all." ••••

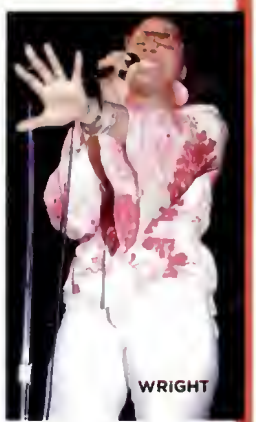

WRIGHT

Photo by Ojamila Rosa Cochran/Wirelmage.com

Jazz Notes

DAN OUELLETTE douellette@billboard.com

Schneider Takes Awards Share

The big winner at the Jazz Journalist Assn.'s ninth annual Jazz Awards June 14 was **Maria Schneider**, who walked away with four trophies for jazz album ("Concert in the Garden" on **ArtistShare**), composer, arranger and large ensemble. Even though there appeared to be a New York bias in the critics' poll results, the awards were voted on by 480 JJA members worldwide.

Held at B.B. King's Blues Club and Grill in New York, the event attracted more than 500 industry executives, journalists and artists. Bassist/bandleader **Dave Holland** was named musician of the year, and pianist **Hank Jones** received the lifetime achievement honor. Rising-star harmonica ace **Gregoire Maret** was voted best player of instruments rare in jazz.

Award winners attending included **Roy Haynes** (best drummer), **Frank Wess** (flute), **Luciana Souza** (female vocals), **Andy Bey** (male vocals), **Claire Daley** (baritone saxophone), **Stefon Harris** (mallets) and Dr. **Lonnie Smith** (organ). Jazz at Lincoln Center's **Todd Barkan** scored best events producer, and **Ben Ratliff** of The New York Times was recognized for excellence in review writing.

Performances included a spirited set by vocalist **Nnenna Freelon** and a brilliant solo drum excursion by **Jack DeJohnette**. BET Jazz filmed the awards show and plans to televise it this fall, beginning Sept. 13.

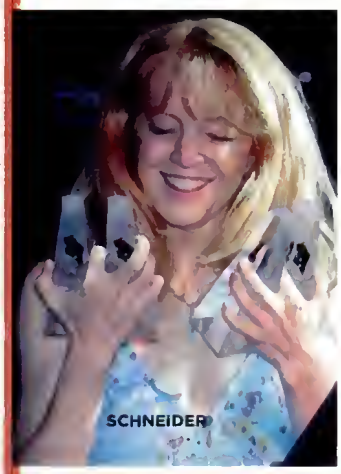

SCHNEIDER

Photo by R. Andrew Lepley

AU BAR JAZZ DEMISE: At the Jazz Journalist Assn. hang, San Francisco vocalist **Kitty Margolis** was excited about her planned two-week run at Au Bar (formerly Le Jazz Au Bar), which was to begin June 15. Co-owned by longtime impresario **Howard Stein** (who ran the midtown '70s-'80s disco Xenon that rivaled the infamous Studio 54), the jazz venue opened in February 2004 and quickly proved to be the Manhattan hot spot for catching such vocalists as **Dee Dee Bridgewater**, Dr. **John**, **Madeleine Peyroux**, **Shirley Horn** and **Ledisi**. (Horn recorded a live album there that Verve will release in October.)

Margolis says she did a two-hour sound check with her band June 14, with Stein present, but was shocked the following morning when fans planning to fly in for the Au Bar dates e-mailed her that they had received ticket refunds. "That's how I found out the run was canceled," she says. "It wasn't until I reached Howard later that he made it official."

Stein refused to comment on Margolis' story. However, his Au Bar operating partner **Stratis Morfogen** vehemently denies her claims. "There never was a sound check, and Howard told her and her manager that the shows were canceled two days earlier," Morfogen says.

Meanwhile, sources say Au Bar has failed to pay at least two headliners, **Patricia Barber** and **Freddy Cole**, for their engagements. Morfogen acknowledges that money is owed to the two, but insists that payment plans are in place.

Morfogen takes credit for bringing the "jet-set crowd" back to Au Bar's after-hours disco (started in 1987) after years of dwindling attendance, but says that many of the jazz shows were losing money.

In fact, Au Bar has canceled its bookings for the rest of the year, including **Stacy Kent**, **Tierney Sutton**, **Lila Downs**, **Ann Hampton Callaway** and **Karrin Allyson**. However, Morfogen says jazz will return to Au Bar in 2006: "There's no sense of urgency to get live acts now that the nightclub has been revitalized. But we plan to go ahead early next year with proven winners, rebooking headliners like Dr. John and Shirley Horn."

That may prove to be easier said than done, given that the room had been booked by artistic director **Jason Olaine**, who served in the same role at the prestigious San Francisco Bay Area club Yoshi's (1993-99) before becoming an A&R exec and Grammy Award-winning producer at Verve (1999-2004). He tendered his resignation to Au Bar after learning of the Margolis cancellation. He says he heard the news from the vocalist.

"It's frustrating to see such a sad end to the baby I was nurturing to adulthood," Olaine says. "In this business all you have is your word and your reputation. I had to go." ••••

Rhythm & Blues

GAIL MITCHELL gmitchell@billboard.com

'Rize' Kicks Up Gospel/Hip-Hop Mix

If "Rize" co-producers **Tone** and **Richmond Talauega** have their way, a new R&B genre will emerge as a byproduct of the krumping dance craze depicted in the **Lions Gate Films** documentary.

The Talauega brothers' critically acclaimed movie was directed and produced by video director/photographer **David LaChapelle**.

"Lyrically, today's hip-hop music doesn't fit where [the dancers are] at," Tone said after a June 20 screening by the Los Angeles chapter of the Recording Academy. "We're trying to spearhead a new genre of music. Forget commercial hip-hop—people are ready for something different."

The Talauegas belong to the five-person **Red Ronin** collective, which produced and mixed the "Rize" soundtrack, released June 21 via **Social Capital/Forster Bros./EMI**. Combining original, primarily West Coast hip-hop with gospel standards, the soundtrack features a diverse lineup, including **Christina Aguilera**, **Planet Asia**, **Dizzee Rascal**, the **Five Blind Boys of Alabama**, **Tonex** and MC/choreographer **Flii Stylz**.

Tone and Richmond noted that inspiration for the soundtrack's street-honed music came from the young dancers they witnessed at krump sessions in South Central Los Angeles. The dance style, created by **Tommy Johnson** (aka **Tommy the Clown**) in the wake of the early-'90s L.A. riots, was originally known as "clowning." It evolved into the aggressive krumping (morphed from the word "crunk"), which parallels African tribal rituals.

Wearing colorful makeup and costumes, the various L.A. troupes stage dance-offs similar to battle rapping. These contests double as a deliverance from gangs, drugs and troubled upbringings.

Miss Prissy, one of the featured dancers in "Rize," says she hates it when people relate krumping solely to hip-hop. She equates the exhilaration the dancers feel as "more church-like. It's very much like the Holy Spirit in church. You can't explain it. You just go with it."

Prissy is currently on tour with the **Game**. Another featured dancer, **Baby Tight Eyez**, produced the soundtrack selection "Amazing Grace."

The film opened June 24. If you haven't seen it, go. Help support a burgeoning art form in communities where art and other after-school programs are a rare commodity. You're in for an amazing roller coaster ride of emotions and artistry. As one dancer eloquently notes in the film, "We're worth more than bling or a car." ••••

The Beat



MELINDA NEWMAN mnewman@billboard.com

B&N'S 'PHILOSOPHY'

Book Retailer Picks Up Album Atlantic Declined To Release

When we first heard an advance of Ellia Lawson's "The Philosophy Tree" nearly a year ago, we felt the young British singer/songwriter, who uniquely blended beats and rhymes into her strong melodies, had something special. Much to our dismay, Atlantic, after testing a single at radio late last fall, decided not to release the album.

But Lawson is getting a second chance.

Barnes & Noble has picked up the album as part of its "Recommends" program, and will sell it exclusively for six months starting Aug. 2.

B&N first expressed interest in Lawson while she was still on Atlantic, but the fact that the label decided not to release the album did not diminish the retailer's enthusiasm. "I'd gotten the promo from Atlantic, and I loved it," B&N director of marketing for music Steven Scott says. "When Atlantic told me that it had no plans to release it, I approached her manager to see if there was anything we could do."

Lawson's manager, David Mantel, says that while he is disappointed by Atlantic's decision, he is grateful for how the label handled the dismissal, which he says was done "as honorably as possible."

"It was a little inexplicable, because things were starting to happen," Mantel says. Among them were an April appearance on "The Ellen DeGeneres Show" (which Atlantic helped pay traveling expenses for even though it had passed on the album) and one of her songs being included in the movie "Monster-in-Law."

"The Philosophy Tree" will be on Lawson and Mantel's Whatever It Takes/Create Your Own Reality Records. Atlantic declined to comment.

Lawson admits that she was devastated when she first heard Atlantic was not releasing the set, but loves the idea of people finding out about it through B&N. "I've always wanted people to discover the record instead of having it rammed down their throats, and it will be quite natural for people to discover it this way."

Scott feels that Lawson's strong lyrics will appeal to B&N customers. "We sell a lot of singer/songwriters and specifically ones that cater a little more to the adult end. It's about taste and lyrics. Our customers are readers, so I think lyrics are important."

Past B&N exclusives include releases from Rachel Fuller, Lou Rawls, Rachel York, J Ralph and Carla Bruni. Like Lawson, York and Ralph were part of the new "Recommends" program. Although the price has not been set, Scott says the title will be discounted for the fall quarter.

B&N will feature "The Philosophy Tree" prominantly through counter displays and in-store airplay in its 450 stores that sell music. B&N and Lawson are also talking about her playing B&N stores. Advertising for the "Recommended" titles will run in music magazines Paste and Harp.

Scott would not give any financial details of the Lawson deal, although Atlantic will get an override on all sales, according to Mantel. Scott would also not discuss sales expectations for the title, but adds, "We can say to these artists and management, 'Maybe you don't need radio [for] this, but we have these customers in our stores and that's all you need.' "

Lawson's album is the program's most mainstream pop title, but Scott stresses that B&N is not stepping away from other genres. "We represent a lot of diverse styles. We're not pushing away from any of them."

DYLAN DOES STARBUCKS: Starbucks' next exclusive will be "Bob Dylan: Live at the Gaslight 1962," an album of newly restored live recordings culled from Bob Dylan's performances at the long-defunct Greenwich Village nightspot.

The 10-song CD hits more than 4,400 Starbucks locations in North America Aug. 30, and will also be available through the chain's Web site. The exclusivity lasts 18 months.

Bootleg versions of the shows have circulated among fans, but the Aug. 30 arrival marks the first sanctioned release. Among the tracks: the earliest surviving live recording of "A Hard Rains A-Gonna Fall" and "Don't Think Twice It's Alright."

Starbucks Entertainment president Ken Lombard says he hopes there are more such projects to come. "Our plans with Bob Dylan go beyond this," he says, although he adds there is no other release already in the works. Starbucks has offered archival collections in the past with such artists as Frank Sinatra and Aretha Franklin.

"No Direction Home: The Soundtrack," the seventh installment in the Dylan "Bootleg" series, will also come out Aug. 30 via Columbia/Legacy and will be available to all retailers, including Starbucks.

The two-disc set serves as the soundtrack to a full-length biography produced by Martin Scorsese. The film will debut Sept. 26 on PBS' "American Masters" series. Paramount will release it on DVD a week prior.



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6 QUESTIONS with MARK BATSON

by MICHAEL PAOLETTA

Mark Batson is a producer, songwriter and musician. He is also on a major roll.

He scored his latest No. 1 with the Dave Matthews Band for co-producing "Stand Up," which debuted atop The Billboard 200 in the May 28 issue.

The Brooklyn, N.Y.-bred and Los Angeles-based Batson also recently signed a worldwide administration deal with Universal Music Publishing Group.

These days, the Howard University graduate (class of 1990) is working with India.Arie on the theme song to Tyra Banks' TV show as well as a new studio album. He is also collaborating with Anthony Hamilton, Mary J. Blige, Busta Rhymes and newcomer Antonique Smith.

Q: *What makes you want to work with a particular artist?*
A: It's about an artist's ability to deliver passion on recordings. I've been blessed, of late, with all these great artists I've worked with. Each one has the ability to convey an incredible amount of emotion that translates to people around the world. One of my recording heroes is Sly Stone. He always got all this great energy on tape.



Q: *You've worked with Dr. Dre quite a few times. What do you walk away with from such experiences?*
A: I learn so much whenever I work with Dr. Dre. He is very hands-on in the studio. He's also the best engineer on the [Solid State Logic] console that I've ever seen—and I've worked with top engineers.

Q: *What was it like working with the Dave Matthews Band?*
A: My goal is to get behind and support the artist—to help them create something that is theirs and theirs only. With Dave, the goal was the same. The band wanted the record to hit hard. So, that's how we proceeded.

Q: *Your collaboration with Matthews surprised many people since you are best-known for your R&B and hip-hop work. How did it come about?*
A: They were considering several hip-hop producers to work with. But they wanted someone who fit into what they do. So, I went to one of their shows and we spoke backstage. We realized that we had mutual musician friends. In this way, we felt connected musically. And like me, no one in the band differentiates music by style or genre.

Q: *There is no "Mark Batson sound." Has this been a conscious decision on your part?*
A: My goal is to not have a "Mark Batson sound." I want each record to sound like the artist's record. If you listen to India.Arie's "Acoustic Soul," I don't think you can say, "Oh, that's a Mark Batson record." The same is true of my work with Anthony Hamilton, Eminem, Beyoncé and Dave Matthews. On each project, I want to capture the artist's energy and identify that individuality on the record.

Q: *What brings you the greatest joy and satisfaction in the studio?*
A: When an artist's emotion turns on and I capture that on tape. That's the most beautiful thing—like when Dave Matthews does that quivering thing with his voice or when Mary J. breaks down in tears while singing. That's what I'm after: that raw emotion. Which is why I never let the production get in the way of emotion. •••



Higher Ground

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Hall Cast With Writers Crown

Casting Crowns frontman Mark Hall continues to carve a name for himself as the Christian music community's most successful new writer.

Hall, who netted the songwriter of the year honor at the Gospel Music Assn. awards in April, was named songwriter of the year again at the BMI Christian Music Awards, held June 20 at the BMI offices in Nashville.

"Any time people who do what you do tell you that you're doing good, it's a big thing. I didn't think it was going to happen tonight," Hall told Higher Ground at the event. "I think God knows when you need to hear, 'Hey, you're doing good. Keep plugging away.' "

Casting Crowns' highly anticipated second set, "Lifesong," is due Aug. 30 on Beach Street/Reunion Records. Hall said he got some good advice from Steven Curtis Chapman and Third Day's Mac Powell on how to write for the new record.

"They encouraged me," he said. "They said 'Mark, you just need to say what you're supposed to say. Don't let anything get in the way of that. If you're not singing about something, you're just making noise'. . . So we said what God wanted us to say, and the music [business] didn't get in the way of that."

Casting Crowns will hit the road this fall on its first headlining tour with Word Records band Building 429, the other big winner at the BMI event.

The act's "Glory Defined" was named song of the year. It was written by the group's Jason Roy and Jim Cooper, who received the award for most performed Christian song of the year. The song was published by Deyspring Music.

BMI senior VP Phil Graham, VP Paul Corbin and director Joyce Rice presented citations of achievement to 22 songs in five categories. The evening featured performances by Casting Crowns, Legacy Five, George Rowe and the Incomparable Dottie Peoples, who closed the evening with an amazing performance that had everyone on their feet.

Hall earned four BMI citations of achievement—in the AC and pop categories—for writing "If We Are the Body" and "Who Am I," from Casting Crowns' self-titled debut disc. Club Zoo Music, owned by Franklin Miller and Sawyer Brown's Mark Miller, and Chapman's SWECS Music published the Casting Crowns hits.

The ceremony also honored the publisher of the year, a four-way tie among Christian Taylor Music, Club Zoo, SWECS and Songs of Greater Vision.

Christian Taylor, owned by Dottie Miller, was recognized for "I Wish I Could Have Been There," "If It Had Not Been the Lord" and "Places to Go, People to See." Songs of Greater Vision, owned by Greater Vision members Rodney Griffin and Gerald Wolfe, was honored for "He Is to Me" and "Just Ask."

For a complete list of winners, visit billboard.com/awards. •••



Celebrating at the BMI Christian Music Awards are, from left, BMI's PHIL GRAHAM, songwriter of the year MARK HALL, song of the year writers JASON ROY and JIM COOPER and BMI's JOYCE RICE



Nashville Scene

PHYLLIS STARK pstark@billboard.com

SALUTING SONGS OF THE '40s

The songs of the World War II era get a modern-day retelling by a diverse group of artists on the new Curb Records set "Salute! The World War II Tribute Album."

Released June 28, the album includes performances by LeAnn Rimes, Kimberley Locke, Kenny Rogers, the Judds, Crystal Gayle, Lee Greenwood, Marie Osmond, Zachary Richard and others. They perform such classics as "Boogie Woogie Bugle Boy," "You Always Hurt the One You Love" and "Don't Sit Under the Apple Tree."

An album launch party was held on street date at the Women's Memorial in Arlington National Cemetery in Arlington, Va.

Rod McBrien of New York-based Rod McBrien Productions and Curb Records chairman Mike Curb are executive producers. A portion of its proceeds will be donated to the American Experience Foundation, which benefits veterans.

SIGNINGS: Songwriter/producer Bobby E. Boyd has signed a publishing deal with the Nashville division of Finest Music. He has co-written such hits as Rascal Flatts' "Bless the Broken Road," Alabama's "In Pictures" and Aaron Tippin's "Working Man's Ph.D."

ON THE ROW: Capitol Records Nashville CFO Tom Becci rises to the newly created position of COO. Becci joined parent company EMI Records Group North America in 1993, moving to Capitol Nashville in 1995 as controller. He was named VP of finance in 1997 and CFO a year later.

Former Warner Bros. Nashville senior VP of promotion David Haley joins Nashville-based Equity Music Group as VP of promotion. He replaces Rick Baumgartner, who exited June 14 after nearly two years on the job. Prior to his stint at Warner Bros., Haley had a long career at MCA Nashville, ultimately rising to senior VP of promotion.

At RCA Label Group in Nashville, director of media marketing Cynthia Grimson, sales product manager Cindy Heath and Arista Nashville artist development/marketing manager April Taylor have exited.

Dualtone Music has made several staff changes and key hires. Paul Roper has been upped to director of sales/marketing. Replacing Roper in his previous position is Joey Luscinski, who is promoted to manager of production/operations.

Lanie Miller joins Dualtone as director of media relations. She replaces Kissy Black, who exited several months ago to start her own publicity firm. Miller's previous experience includes stints at Force, Front Page Publicity and ForeFront Records.

Anita Gorevski joins Dualtone as manager of finance/business affairs. She comes to the position after stints with law firm Gladstone Baker Kelley and business management firm Sussman & Associates.

Dualtone Music includes an independent record label and publishing company. Its artist roster includes Chely Wright, Robinella, the Peasall Sisters, Charlie Robison, Bobby Bare, Jeff Black, Deryl Dodd, Roger Creager and the Greencards.

Also, Mediabase director of sales Katie Dean joins Universal Music Group Nashville as director of radio marketing. She replaces John Zarling, who held the title of chart manager. He will exit July 22.

At DreamWorks Records Nashville, director of secondary promotion Katharine Hodges is officially named Southeast regional promoter. •••

Additional reporting by Ken Tucker in Nashville.

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JIM BESSMAN jbessman@billboard.com

It's Still Gore's Party

So what has 1960s "girl group" icon Lesley Gore been doing ever since her last studio album, the Quincy Jones-produced "Love Me by Name," came out in 1976?

Honing her songwriting chops, as evidenced by her just-released "Ever Since," which was produced by artist/producer Blake Morgan for Engine Company Records.

Gore wrote four cuts on the album. She previously enjoyed some post-'60s songwriting success with the Academy Award-nominated "Out Here on My Own," sung by Irene Cara in the 1980 film "Fame," written by Gore and her brother Michael.

Dusty Springfield covered "Love Me by Name," which Gore penned with Ellen Weston. Another Gore-Weston composition, "Other Lady," was recorded by Bernadette Peters, while "Play Me Out," which Gore wrote with Carol Hall, was cut by Helen Reddy.



GORE

"So I've had a couple bites here and there," says Gore, an ASCAP writer who is now New York-based but turned to songwriting while living in Los Angeles in the '70s. Not surprisingly, her new songs reflect a different perspective than that of the "It's My Party" girl who had just turned 17 when her debut hit, written by Wally Gold, John Gluck and Herb Weiner, reached No. 1 in 1963.

While she notes that "Not the First" does have "kind of a '60s sensibility" (in the manner of "Raindrops Keep Falling on My Head"), the lyric is "180 degrees" from Gore's adolescent hits.

"This is Lesley talking to a younger woman and urging her to be careful of who she's dating and what's going on in her life," Gore says. And she says the "very personal" album closer "We Went So High" is "about what my life has been like."

"Ever Since" also contains "reimagined" versions of "Out Here on My Own" and "You Don't Own Me," the protofeminist anthem by John Madara and Dave White Trieker that Gore took to No. 2 in 1963.

"It's lived in my repertoire for so many years, and I hope I bring something new to the arrangement," she says. "You can't be in this business so long without learning a few things, and I've simplified it in a way that the band bolsters my voice—which has a lot of depth without a lot of histrionics. You still hear the old sound, but with new meaning coming through."

She notes the marked difference between the sound and that of Jones, who established himself as a producer with Gore's early Mercury recordings.

"Those '60s records came from the 'wall of sound' era where we tried to stuff in as much as humanly possible—and this has the opposite philosophy," she continues. Jones, then a Mercury executive working with the likes of Sarah Vaughan, "put out a call to publishers" after hearing Gore's piano/voice demos.

"It was the incredible world of being able to call [Brill Building publisher] Donnie Kirshner and getting all these writers to write you songs," she recalls. "[Jones] came to the house with 200 demos and we listened to all of them, and the only one we had at the end was 'It's My Party.' "

Though it's long served as her "wonderful signature song," Gore recognizes that "there is something dated" about "It's My Party."

"It's hard for people to take it seriously, and if there's a problem in my career, it's not being taken seriously," she says. "I think this album can change that perception."



EDITED BY TOM FERGUSON tferguson@eu.billboard.com

Sithole Looks To Step Out Of Africa

With a sound that's part African jazz, part roots and part adult contemporary, Zamajobe Sithole's "Ndawo Yami" (Giant Steps/Sony BMG) was widely hailed as one of the strongest South African debut albums of 2004.

Now, with domestic shipments climbing toward the gold mark (25,000 units), Sony BMG is looking further afield. "There is a long-term commitment to this artist and the album," says Maria Kounelakis, Sony BMG South Africa senior label manager for Giant Steps. "Although no deals are in place outside South Africa, we are interested in speaking to any independent companies in territories around the world about Zamajobe."

The album earned the 20-year-old singer/songwriter three 2005 South African Music Award nominations earlier this year, and has picked up substantial radio play with the tracks "Hey, Hey, Hey" and "Magic." MTV Base has had "Magic" in heavy rotation, helping Sithole cross over into all racial groups and beyond South Africa. The artist's music is published by Universal Publishing South Africa.

—DIANE COETZER



SITHOLE

ASHA SINGS BURMAN: Indian singing legend Asha Bhosle has teamed with U.S. classical/contemporary string act the Kronos Quartet for an unusual tribute to the music of her late husband, R.D. Burman. The composer, who scored more than 300 Bollywood movies, died in 1994.

Nonesuch/Warner will internationally release the album, "You've Stolen My Heart: Songs from R.D. Burman's Bollywood," starting Aug. 21. Bhosle, dubbed "the Queen of Bollywood" by the media, sings on eight of the record's 12 tracks.

"It's the first time we've made an album with a lead singer," Kronos Quartet's David Harrington says. "But we've often explored the marriage of music and film, so it's a natural collaboration for us."

—NIGEL WILLIAMSON

JOVANOTTI FOR EUROPE: Universal Music Italy is preparing an international release schedule for pop/rap artist Lorenzo "Jovanotti" Cherubini's album, "Buon Sangue 2005" (Mercury/Universal), which topped the FIMI chart in Italy for two weeks following its May 13 release.

Jovanotti utilizes many musical genres in his work, having enjoyed initial domestic success as an Italian-language rapper. "Buon Sangue 2005" is his 14th album since he debuted with "Jovanotti for President" in 1988.

Universal Music Italy director of A&R and marketing Stefano Zappaterra says the new album shipped platinum (80,000 units) and claims "multiplatinum is our objective for Italy."

The 13-track set's lead single, "Tanto," made the FIMI top 10 in May. The album is already out in Switzerland and Austria. Zappaterra says it will appear in Germany "before the summer is out," and that releases for France, the Netherlands, Spain and Japan are being negotiated. A Spanish-language version is being considered for Spain.

Soleluna/Universal handles Jovanotti's publishing.

—MARK WORDEN

BeatBox



KERRI MASON kmason@billboard.com

Lazarus Rises

Electro DJ Devotes His Passion For The Genre To New Label

If the entry of the electro genre into the dance music mainstream has been a circus, Damian Lazarus has had a ringside seat. His new DJ compilation, "Bugged Out Presents Damian Lazarus" (Resist), is a survivor's document; proof that amidst the bandwagon-jumpers and trend-spotters, Lazarus is a true believer.



LAZARUS

Back in 2001, Lazarus was A&R director for City Rockers, a scrappy independent label that had muscled weird little records like Felix Da Housecat's "Silver Screen Shower Scene" into the U.K. top 40. That inevitably drew the attention of Ministry of Sound, the United Kingdom's biggest dance label, which needed to support its new, big-ticket electro signing: New York-based performance/production troupe Fischerspooner.

"They'd signed an electro act and they had no label, or anyone in the company who knew [anything] about electro," Lazarus says. "So they decided to buy off our company."

The marriage was doomed from the start. "They were all about where's the chorus, and I was talking about where's the new electronic idea," Lazarus recalls.

When Fischerspooner didn't sell enough to justify its reportedly $1 million contract, MoS apparently cooled on the City Rockers deal, too.

Lazarus defected and started left-field label Crosstown Rebels, and actively pursued his own DJ'ing career, favoring "new, upfront, cutting-edge, exciting music that you can dance to," he says. "It's pretty much techno- and house-based, with an electro, minimal element."

Now, the sound he stuck with is attracting new international attention, but this time for its substance rather than its style. "Bugged Out" is trippy, dirty and odd, featuring tech-house jams and blippy soundscapes.

But while its stripped-down synth-and-bass is definitely new, "Bugged Out" follows a typical compilation format, giving fans of traditional dance a comfort zone.

Lazarus thinks dance fans are ready for some new-school minimalism anyway: "People are now listening to the quiet voice, as opposed to the big symphony," he says.

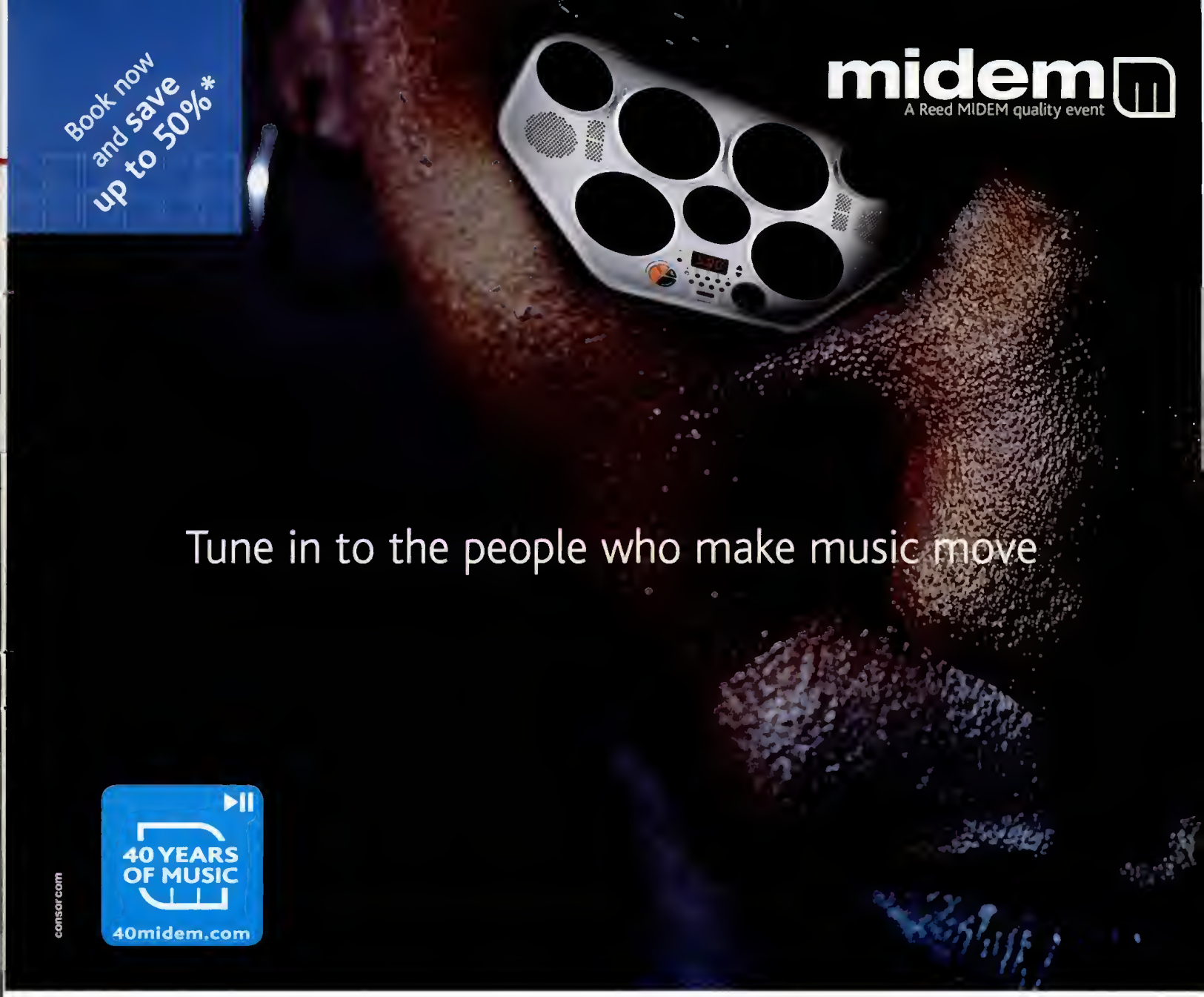
HURRY UP AND WAIT: With new album "Supernature" (Mute), lusty British duo Goldfrapp is "poised to breakthrough into the pop mainstream," Mute director of marketing Jeanne Klafin says.

But the United States will have to wait for the rest of the world to discover it first. The follow-up to 2003 critics' fave "Black Cherry" was serviced to the press in early June, in prep for a Sept. 20 release date. But in order to allow the band to meet the promotional demands of their target markets—the United Kingdom and Europe—the Mute home office in London moved the U.S. release to February 2006.

"We feel the strategic staggering of release dates will have a positive effect on the Goldfrapp campaign in the U.S., and concurrently a positive effect on the worldwide campaign," Klafin says.

"The U.S. will be in the position to begin our album campaign while it's already reacting," Klafin adds, who likens the plan to jumping "on a moving train."

What's more, a synchronized worldwide release date would have precluded the U.S. market from extras, like added-value album packages, and promotional exclusives.



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REVIEWS

SPOTLIGHTS

Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or *Billboard* chart potential.

ALBUMS



R. KELLY
TP.3 Reloaded
Producer: *R. Kelly*
Jive/Zomba
Release Date: *July 5*
R. Kelly eschews the dance party/inspirational vibe of last year's "Happy People/U Saved Me" in favor of the sexually charged themes that first earned him musical notoriety 10 albums ago. While some may deem this a risky move given his current legal problems, Kelly delivers subtle and overt variations on the subject matter here. (Five tracks belong to the curiosity-piquing R&B hit "Trapped in the Closet.") He doesn't break any new lyrical ground, but Kelly's talent for penning original, infectious grooves remains intact. That underscores why the songwriter/producer is still many artists' go-to guy. Snoop Dogg's signature, laid-back rap style perfectly complements Kelly and his roll-with-it groove on "Happy Summertime," one of the few songs where sex is not a key component. "Reggae Bump Bump" is a percolating track that practically screams remix. And while "Kickin' It With Your Girlfriend" is definitely about what you think it is, the truth-baring track finds Kelly admitting his indiscretion and admonishing himself for not respecting his paramour.—*GM*



THE POSIES
Every Kind of Light
Producers: *the Posies*
Rykodisc
Release Date: *June 28*
The first Posies album in seven years rejuvenates the group as a rock quartet. The band is now more of a collaborative project than a Jon Auer-and-Ken Stringfellow-with-hired-guns proposition, and it shows in the eloquence of the songs here. The 12-track set alternates deftly between atmospheric pop and harder-rocking numbers. With limited studio time, the music, lyrics and the trademark silken harmonies all came quickly, which is a boon on standouts like the jet-propelled "Second Time Around" and the gentle penultimate ballad "That Don't Fly." Political overtones lurk throughout, but to the Posies' credit, much of the democratic sentiment is couched in metaphors that could just as easily refer to a dying interpersonal relationship as to withering faith in one's government.—*TC*



DAVE LIEBMAN & PHIL MARKOWITZ
Manhattan Dialogues
Producers: *Dave Liebman, Phil Markowitz*
Zoho
Release Date: *July 12*
Soprano/tenor saxophonist Dave Liebman meets up with pianist Phil Markowitz for sublime duo conversations that are by turns relaxed, ecstatic, placid and tumbling. Most of the tracks are originals, highlighted by "Jung," Liebman's dreamlike homage to the Swiss psychologist/philosopher, and the moving "Mahoning," a reflection on a large-canvas painting by Franz Kline and the fourth movement of Markowitz's orchestral suite, "Abstract Expression-Musical Portraits of American Masters." In a smart move, the pair passes on non-originals until the end, when they buoy into a jaunty take on "The Night Has 1000 Eyes" and, for the finale, breathe new life into the warhorse " 'Round Midnight."—*DO*

SINGLES



GWEN STEFANI Cool (3:09)
Producer: *Dallas Austin*
Writers: *G. Stefani, D. Austin*
Publishers: *various Interscope (CD track)*
For the fourth single from "Love.Angel. Music.Baby." Gwen Stefani seriously switches gears. While the No. 1 "Hollaback Girl" was a thumping hip-hop number, "Cool" is a full-on swoony ballad. Written about ex-boyfriend (and No Doubt bandmate) Tony Kanal, "Cool" finds Stefani in a dreamy and content place, years after their relationship's demise. The synthy song's message of "after all that we've been through/I know we're cool" is universal. It could well have wistful high schoolers speed dialing radio stations, dedicating the track to their exes. Each of Stefani's singles has done successively better on the charts, so radio is waiting with open arms for this one.—*KC*



JESSICA SIMPSON
These Boots Are Made for Walkin' (3:40)
Producers: *Jimmy Jam, Terry Lewis*
Writer: *L. Hazlewood*
Publisher: *Criterion, ASCAP*
Columbia (CD promo)
You've got to see it to believe it. No, really. Jessica Simpson's cover of Nancy Sinatra's "These Boots Are Made for Walking" is designed for MTV—and every 15-year-old boy looking for an outlet for his percolating hormones. On its own, Simpson sounds like a major tease at a very adult hoedown, complete with a suggestive new lyric and a background vocal from, uh, Willie Nelson. The videoclip is an extended promotion for the songbird's acting debut in the movie "The Dukes of Hazzard." Visually, Simpson personifies a PG-13 porn star, with hip gyrations, a barely there bikini and some suds: Now, there is an easy sell. Out of the gate, radio seems up for the ride. But what is her daddy (manager) thinking?—*CT*

ALBUMS

ROCK

LITTLE BARRIE (1)
We Are Little Barrie
Producers: *Edwyn Collins, Little Barrie*
Artemis
Release Date: *June 28*
★ Naming your debut with an eponymous proclamation implies you've got the goods to back it up. This U.K. trio does just that on "We Are Little Barrie," conjuring a sound you'll want to adopt and guard like a dirty little secret. From the opening strains of "Free Salute," bluesy T. Rex comes to mind as we're introduced to singer/guitarist Barrie Cadogan's six-string talents. Propelled by singer/drummer Wayne Fullwood and bassist Lewis Wharton, the shouty vocals and determined groove of "Burned Out" solidify the feeling of stumbling onto something special. And so it continues through 13 songs that play out like a fresh discovery that's strangely familiar—a '60s soul in a 21st-century outfit. One can only hope for a vinyl version, where Little Barrie's go-go boogie would benefit from the pop, hiss and warmth of the needle riding the groove.—*BAJ*

VARIOUS ARTISTS (2)
Fantastic 4—The Album
Producer: *Dave Jordan*
Wind-up
Release date: *July 5*
▶ The musical companion for the anticipated summer film incorporates pop, hip-hop, soul and several shades of rock over the course of 20 tracks. Some were written for the movie, others are "inspired by" pieces and a few were previously released. Just about all the material is solid, but the collection is more of a sampler than a cohesive soundtrack. There are marquee names (Velvet Revolver, Chingy, Joss Stone), some new faces (Japanese import Orange Range) and six Wind-up acts. The label's Omnisoul and Megan McCauley debut with tight songs that are made for radio (the former's "Waiting [Save Your Life]" and the latter's "Die for You"). The Ben Moody/Anastacia duet "Everything Burns" is the lead track for a reason: It creates the drama expected from a movie like this. Aiter Bridge's "Shed My Skin," Submersed's "In Due Time" and Taking Back Sunday's "Error Operator" are also laudable.—*CLT*

LONGWAVE
There's a Fire
Producer: *John Leckie*
RCA
Release Date: *June 28*
Alighting from the New York rock scene that birthed the Strokes and the Yeah Yeah Yeahs around the same time, Longwave melds progressive, cerebral pop with cinematic, sweeping Britrock, creating gigantic sounds out of little ideas. "There's a Fire," its second album for RCA, delivers the goods with the assistance of producer John Leckie (Radiohead, New Order) but abandons some of the band's more distinctive qualities. The album is top-heavy; early songs like the title cut and "Tell Me I'm Wrong" get by on general reverie, and the satisfyingly sludgy "Underworld Song" puts Leckie's talents to good use. But while still maintaining a pop largesse, the songwriting grows less challenging as the album unfolds, often lacking the kind of vocal performances that provide real traction.—*KH*

R&B

LEELA JAMES (3)
A Change Is Gonna Come
Producers: *various*
Warner Bros.
Release Date: *June 21*
★ Warner Bros. had best realize what it has on its hands with newcomer Leela James. Pretend, for a moment, that it was possible for Tina Turner, Nona Hendryx and Gwen McCrae to collectively give birth to a baby girl. Well, that girl, grown up, would be James. On her debut album (named after the classic Sam Cooke song), the gifted singer takes listeners back to a time when timeless—as opposed to trendy—R&B and soul jams ruled the airwaves and dancefloors. And like then, she does it on her own, without the need for guest artists, though she does surround herself with savvy producers, including Kanye West, Chucky Thompson and Raphael Saadiq. On opener "Music," James pines for the real deal ("Where's the music gone?/We don't sing no more"). Her stunning version of No Doubt's "Don't Speak" will leave you speechless, while "Good Time" will leave you breathless.—*MP*

JAZZ

MESHELL NDEGEOCELLO (4)
The Spirit of Music Jemia: Dance of the Infidels
Producers: *Meshell Ndegeocello, Bob Power*
Shanachie
Release Date: *June 21*
★ This is one of the most ambitious and extraordinary projects we're likely to hear in 2005. Ndegeocello had a hand in composing all but one of the tunes, and she invited an exciting group of musicians to help her realize her compositions, including Don Byron, Mino Cinelu, Cassandra Wilson, Jack DeJohnette and Lalah Hathaway. The primary vibe is that of soulful jazz that touches base with the blues ("Heaven") and frequently spins off compelling free-form solos. Most tracks offer a deft balance between melodicism and abstraction. But every song plays by its own rules and holds a full measure of intrigue. A wonderful listening experience.—*PVV*

BILL CHARLAP
Plays George Gershwin: The American Soul
Producer: *Joel Moss*
Blue Note
Release Date: *June 28*
★ Pianist/arranger Bill Charlap took on the music of Leonard Bernstein last year, and he has returned to the American songbook with this excellent Gershwin project. Working with his usual trio—Peter Washington (bass) and Kenny Washington (drums)—Charlap has also availed himself of Nicholas Payton (trumpet), Phil Woods (alto sax), Frank Wess (tenor sax), and Slide Hampton (trombone). Charlap has laid down imaginative, swinging arrangements of some of


1



2


3


4



5

Gershwin's most enduring tunes, including "Somebody Loves Me," " 'S Wonderful," "How Long Has This Been Going On?" and "A Foggy Day." These meticulous arrangements elicit a series of memorable Gershwin vignettes, embellished by the artful contributions of the horn players.—*PVV*

BLUES

PAUL OSCHER
Down in the Delta
Producer: *Paul Oscher*
Blues Fidelity
Release Date: *July 12*

★ This is certainly a record for fans of elemental blues. Harmonica virtuoso Paul Oscher is a veteran of the Muddy Waters Blues Band, and the album is reminiscent of Waters' formative Mississippi blues. Oscher cut these tracks without any overdubs or other electronic cleverness, opting instead to rely on sharp musicianship and feel. His uncomplicated approach yields a deep, satisfying blues experience. Oscher takes on some classic blues tunes, including W.C. Handy's "St. Louis Blues," Robert Johnson's "32-20 Blues" and Robert Lockwood Jr.'s "Take a Little Walk." He offers four originals, one of which is the top-notch slow burner "So Lonesome." Also note his very cool solo-guitar cover of "What a Friend We Have in Jesus."—*PVV*

HIP-HOP

BIZARRE (5)
Hannicap Circus
Producers: *various*
Redhead/The Arsenal/
Sanctuary Urban Records
Release Date: *June 28*

If crude tales of incest, child abuse, drug abuse and just about every other type of abuse are your thing, then D12 member Bizarre's "Hannicap Circus" is for you. The self-proclaimed "guy that chews paper, wears a shower cap in public, pops Vicodin pills and goes fishing" does his best to live up to his moniker with this seriously disturbing offering. On "Let the Record Skip," he raps about doing things to his 6-year-old niece that would warrant him a lengthy jail sentence. There must be something about this guy that people like, however. Why else would credible artists and producers such as Hi-Tek, Raphael Saadiq, OutKast's Big Boi and Dead Prez's Sticman lend their talents? Whatever the case may be, perhaps with a strong stomach and a bottle of aspirin handy, others may be able to see the beauty of Bizarre.—*IMJ*

VITAL REISSUES

ANTHONY HAMILTON
Soulife
Producers: *various*
Atlantic/Rhino
Release Date: *June 28*

When he released his "debut" album in 2003, fans and critics alike were immediately drawn to the grittiness of Anthony Hamilton's voice. The gut-wrenching emotion of his singing was the perfect companion to his forlorn lyrics. But before some vicious female walked all over his heart, Hamilton recorded "Soulife," his project on the now-defunct label of the same name. While the same raw quality still permeates his voice, the album is far less melancholy than "Comin' From Where I'm From." He's joined by Macy Gray on the midtempo "Love and War" while former label-mate Sunshine Anderson discusses matters of the heart on "Last Night." Overall, "Soulife" gives fans a glimpse into Hamilton's musical past, while at the same time proves that he has been good from the start.—*IMJ*

DVD

MC5
Kick Out the Jams
Music Video Distribution
Release Date: *July 12*

The MC5 were the culture wing of the White Panther Party, a revolutionary concept of the 1960s that could have only sprouted in Detroit. This 35-minute DVD contains but 11 songs in black and white, shot at an outdoor concert and at the Grande Ballroom by Leni Sinclair, wife of White Panther founder John Sinclair circa 1969. Cary Loren of Destroy All Monsters assembled the footage and added some psychedelic swirls to enliven these grainy images.

Musically, the MC5 were raw and intense, precursors to both punk and heavy metal and like nothing on the scene at the time. Though their signature tune "Kick Out the Jams" will outlive us all, and "Motor City Is Burning" is a white blues landmark, there is nothing here that will convince the uninitiated that this "guitar army" (as John Sinclair called his first book) were front-line soldiers of the rock revolution.—*WR*

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ADDITIONAL REVIEWS:

- Crazy Horse, "Scratchy: The Complete Reprise Recordings" (Rhino)
- A Band Of Bees, "Free the Bees" (Astralwerks)
- Can, "Future Days"/"Landed"/"Soon Over Babaluma"/"Unlimited Edition" (Mute reissues)

SINGLES

POP

D.H.T. Listen to Your Heart (3:30)
Producers/Remixers: *Flor Theeuwes, Edmee Daenen, Jeffrey Vissers, Thunder Deejay*
Writers: *M.P. Perrson, P. Gessle*
Publishers: *EMI Blackwood/c/b/o Jimmy Fun, BMI Robbins (CD single)*

Once in a great while, American radio lets a dance song in on the playlist password. The last time was Daniel Bedingfield's "Gotta Get Thru This"—three years ago. Robbins has always been the little label that could, adopting overseas hits and doing its best to secure U.S. interest. This time, Belgian act D.H.T. is heading for widespread exposure with its high-energy cover of Roxette's 1989 No. 1 hit, "Listen to Your Heart." Production is fairly typical, but such hits are so few and far between here that any uptempo treatment comes across as refreshing. Nineteen-year-old Edmee handles vocals, sounding quite a bit like Roxette lead Marie Fredriksson, alongside MC/DJ Da Rick. This song is set to play a major role in creating a soundtrack for the summer.—*CT*

COUNTRY

JESSICA ANDREWS
Summer Girl (3:13)
Producer: *James Stroud*
Writers: *J. Andrews, Marcel, J. Slater*
Publishers: *various*
DreamWorks (CD promo)

Jessica Andrews made her debut as a fresh-faced teen and stood out from the crop of other young acts flooding the market at that time with her strong voice and good song sense. Those qualities continue to serve her well as she moves into adulthood. This first taste of her forthcoming DreamWorks album is a perfect offering for summertime radio. Co-penned by Andrews, the lyric is a cleverly written ode to flip-flops, parties, tattoos and sunshine. Simultaneously playful and sultry, Andrews turns in an engaging performance that makes the song seem like a musical self-portrait. This one's a sure bet to be wafting from car windows and beach boom boxes all summer long.—*DEP*

AC

AMBROSIA Biggest Part of Me (4:02)
Producers: *Ambrosia, Freddie Piro*
Writer: *Pack*
Publisher: *EMI Longitude, BMI*
Remixer: *Soul Hooligan*
Warner Bros. (CD cut)

A quick glance at the AC chart reveals a major flashback trend. There's Rick Springfield, John Waite, Bryan Adams and, of course, Hall & Oates. But Ambrosia is perhaps the biggest surprise of all with its remix of "Biggest Part of Me," a No. 3 hit in 1980. The Soul Hooligan remix is a hoot, with its funk-infused beat draped around the original version, with background vocals turned up to 10—and even a hint of a rap. It's all part of 2004's "What Is Hip," a concept album that added a touch of the new millennium to classic pop songs from the 1970s. Seal & Crofts scored earlier with a fun, fab re-rub of "Summer Breeze." There's more where this came from: Imagine Nicolette Larson's "Lotta Love" or Maria Muldaur's "Midnight at the Oasis" hipped up. Wicked fun. Ambrosia is already top 35 on AC—enjoy the ride!—*CT*

ROCK

THE KILLERS All These Things That I've Done (4:27)
Producers: *the Killers, Jeff Saltzman*
Writer: *B. Flowers*
Publisher: *The Killers Publishing, ASCAP*
Island (promo CD)

With the mainstream success of the top 10 "Mr. Brightside," the Killers have emerged victorious atop a heap of retro rock acts. The band should continue to ride that wave of success with "All These Things That I've Done." Opening with a simple tinkle of keyboards, the song builds to a crescendo of crashing guitars, pounding drums and vocalist Brandon Flowers proclaiming, "I've got soul but I'm not a soldier." He means it, too: Flowers is backed by the Sweet Inspirations gospel choir. Although not exactly in the same vein as previous singles, "All These Things" should have fans clapping along and keep the Killers' career full of life.—*KK*

THE PROM KINGS Birthday (3:51)
Producers: *Mike Carney, Andy Duncan*
Writers: *various*
Publishers: *Three Kings Publishing, ASCAP*
Three Kings Records (album track)

The Prom Kings took 50 Cent's mantra of "We gon' party like it's yo' birthday" to heart for its upcoming second single. Sounding like a more melodic Limp Bizkit that doesn't take itself so seriously, this "Birthday" party deftly negotiates the tricky border of nü metal/rock, where if the song isn't cut just right it annoys the daylights out of you. Shouting "Happy birthday!" with gusto, vocalist Chris Carney sings of doing body shots to keep the bodies rockin' His champion lyric comes when he waves the flag for safe sex: "So now it's time to think/Before you start to drink/Slide your Trojans on/Before your horse is gone." This fun song is a risk, as grown men may not feel cool chanting the chorus while hanging at the bar. We bet the ladies will turn this into a summer favorite —*CLT*

NEW & NOTEWORTHY

THE REDWALLS Thank You (3:25)
Producer: *Rob Schnapf*
Writers: *J. Baren, L. Baren, A. Langer*
Publisher: *not listed*
Capitol (CD promo)

Now this is a story the Redwalls can share for years to come. When they came to Capitol, the suburban Chicago quartet was known as the Pages. But they were asked to change their name so as not to be confused with another Pages, which became Mr. Mister. No worries, not a soul is going to confuse the two. For one, debut "Thank You" could easily be taken for Britpop, with its cosmic wall of (graciously) exaggerated harmonies, occasionally acidic guitars and seemingly contradicting soulful keyboards. But the vocals lead the way: which brothers Logan (guitars/keyboards) and Justin Baren (bass) interchange, along with Andrew Langer (guitar). Ben Greeno seems satisfied with drums. "Thank You" is shamelessly pop in the singalong itch it spreads, but there's no doubt this band is headed for greatness.—*CT*

LEGEND & CREDITS

EDITED BY JONATHAN COHEN (ALBUMS) AND CHUCK TAYLOR (SINGLES)
CONTRIBUTORS: Keith Caulfield, Troy Carpenter, Katie Hasty, Ivory M. Jones, Katy Kroll, Gail Mitchell, Michael Paoletta, Dan Ouellette, Deborah Evans Price, Wayne Robins, Chuck Taylor, Christa L. Titus, Philip Van Vleck.

PICK ▸: A new release predicted to hit the top half of the chart in the corresponding format.

CRITICS' CHOICE ★: A new release, regardless of chart potential, highly recommended for musical merit.

All albums commercially available in the United States are eligible. Send album review copies to Jonathan Cohen and singles review copies to Chuck Taylor (both at *Billboard*, 770 Broadway, Sixth Floor, New York, N.Y. 10003) or to the writers in the appropriate bureaus.

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THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



TWO IN 10, TWICE

Keyshia Cole, above, joins the Black Eyed Peas in The Billboard 200's top 10, while the Pussycat Dolls meet the Peas in the top 10 of The Billboard Hot 100. This marks the first time since 1956 that A&M has had two top 10s on both charts. It is the label's first pair in the albums top 10 since 2002; its first in the singles top 10 since 1955.

'TEXAS' LEAGUE

George Strait should have an easy time notching his third No. 1 on The Billboard 200 next issue, as "Somewhere Down in Texas" is projected to open at about 240,000 copies. The album has two tracks cooking on Hot Country Songs.



REGIONAL HEAT

Two indie-distributed acts are unique to the Northeast Region Heatseekers top 10: the Vanity Project, led by Berenskad Ladies' Steven Pege, above, and On Broken Wings.

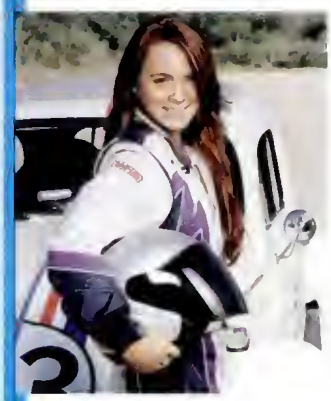


Over the Counter

GEOFF MAYFIELD gmayfield@billboard.com

The End Can Be A Great Place To Start A Song

I heard on the news that **Lindsay Lohan** made an abrupt and upset exit from the premiere of "Herbie: Fully Loaded" when the actress-turned-singer learned a song she recorded for the film in which she stars had been moved to the



closing credits.

Lohan said, according to published reports, "I was like, 'Whoaaa,' because nobody stays to hear the song in the closing credits. So I ran out."

Cheer up, Lindsay. Ever hear of Jennifer Lopez? She's a pretty big name, right?

Got any idea where they parked her "Love Don't Cost a Thing" in "The Wedding Planner," her 2001 film with **Matthew McConaughey**? Although confined to the closing credits, the song still managed to reach No. 3 on The Billboard Hot 100. The 2001 album that housed it, "J.Lo," bowed at No. 1 on The Billboard 200, and has sold 3.7 million copies to date, according to **Nielsen SoundScan**.

Lopez's "Love" also appeared on the sixth volume of the hits compilation series "Now That's What I Call Music," which spent three weeks at No. 1 and has moved 3.3 million. A clip of the song was on her CD/DVD combo "The Reel Me," which scanned another 275,000 copies.

More recently, **Kelly Clarkson's** "Breakaway," the title track to her second album, was the closing theme for "The Princess Diaries 2: Royal Engagement" after that song had already become a radio hit. Clarkson's set has done 2.2 million since its release last year; the song was also on the film's soundtrack, which sold another 587,000 copies.

Lohan might be too young to recall that **Guns N' Roses'** "You Could Be Mine" was only heard in the closing credits of "Terminator 2: Judgment Day." The album from whence it came, "Use Your Illusion II," has sold 5.5 million copies, while the band's subsequent "Greatest Hits" has rung another 2.2 million copies.

Most illustrative of how big a closing-credit placement can be was the monster film "Titanic" with **Celine Dion's** signature song, "My Heart Will Go On." The SoundScan tally: 10 million for the "Titanic" soundtrack, 2 million for sequel album "Back to Titanic," 9.4 million for Dion's own "Let's Talk About Love" and another 7.2 million for her hits set "All the Way . . . A Decade of Song."

It would be naive to suggest a Hollywood ending was the sole reason that any of these four songs, or the albums that contained them, became hits. Still, with these four tunes representing more than 46 million units of album sales in the United States alone, closing credits don't seem such a bad place to be—so long as the song and the artist who delivers it have teeth.

UNTANGLED WEB: Despite a 44% drop in its third week (181,000 copies), **Coldplay's** "X&Y" holds the lid on The Billboard 200 for a third week, the most frames atop the list by any of the eight acts that have ruled since **50 Cent's** "The Massacre" held at No. 1 for six weeks. "X&Y" has sold 1.2 million to date.

Meanwhile, billboard.biz reveals interesting stories from every-other-week charts that are not published this issue.

Ludacris' "Pimpin' All Over the World" moves 3-1 on our recently launched Hot Videoclips list, ending a four-week ride by 50 Cent's "Just a Lil Bit." **Hugh Masekela's** aptly titled "Revival" bows at No. 6 on Top World Albums, the African trumpeter's first *Billboard* chart appearance since 1994. And sales practically double for **Israel & the New Breed** on Top Gospel Albums (11-2).

FOR THE RECORD: A communications snag caused three errant charts to appear in the last issue of *Billboard*.

Upon final processing, **Tamela Mann's** "Gotta Keep Movin' " entered Top Gospel Albums at No. 3 with that chart's Hot Shot Debut, while Dr. **Charles G. Hayes & the Warriors'** "The Remix" should have entered at No. 9.

The incomplete results also affected Nos. 15-50 on Top Heatseekers and Nos. 25-50 on Top Independent Albums.

Those three charts were properly ranked when **Nielsen SoundScan** released them June 22 and were corrected June 24 at billboard.com and billboard.biz.

CHART BEAT

READ FRED BRONSON EVERY WEEK AT BILLBOARD.COM/FRED

>>In a stroke of good timing, "American Idol" rocker Bo Bice debuts at No. 1 on Hot Singles Sales with the double-A sided "Inside Your Heaven"/"Vehicle" (RCA). Bice's debut comes 50 years to the day after the first rock'n'roll song advanced to No. 1. On the Best Sellers in Stores chart dated July 9, 1955, "(We're Gonna) Rock Around the Clock" by Bill Haley & His Comets assumed pole position, beginning what historians would later dub "the rock era."

>>Fred Bronson brings you more "Idol" chart chatter and also reports on Elton John scoring his seventh No. 1 in the United Kingdom, as well as Chris Hillman, late of the Byrds and the Flying Burrito Brothers, bowing on Top Bluegrass Albums.

Market Watch

A Weekly National Music Sales Report

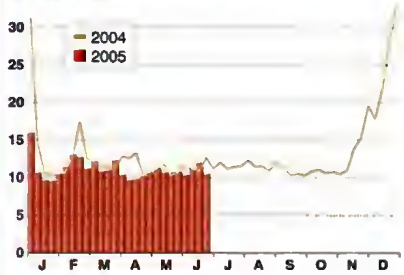
For week ending June 26, 2005. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by Nielsen SoundScan

WEEKLY UNIT SALES

	ALBUMS	STORE SINGLES	DIGITAL TRACKS
This Week	10,193,000	259,000	6,063,000
Last Week	11,944,000	211,000	6,253,000
Change	-14.7%	22.7%	-3.0%
This Week Last Year	12,594,000	147,000	2,555,000
Change	-19%	76.2%	137.3%

WEEKLY ALBUM SALES

35 million units



YEAR-TO-DATE

	2004	2005	CHANGE
OVERALL UNIT SALES			
Albums	294,546,000	271,740,000	-7.7%
Store Singles	3,844,000	2,473,000	-35.7%
Digital Tracks	51,231,000	152,187,000	197.1%
Total	349,621,000	426,400,000	22.0%
SALES BY ALBUM FORMAT			
CD	288,060,000	269,678,000	-6.4%
Cassette	5,613,000	1,474,000	-73.7%
Other	873,000	589,000	-32.5%

Album Sales

'04 294.5 million
'05 271.7 million

Digital Tracks Sales

'04 51.2 million
'05 152.2 million

	2004	2005	CHANGE
YEAR-TO-DATE SALES BY ALBUM CATEGORY			
Current	184,777,000	167,848,000	-9.2%
Catalog	109,769,000	103,893,000	-5.4%
Deep Catalog	75,593,000	70,395,000	-6.9%

Current Album Sales

'04 184.8 million
'05 167.8 million

Catalog Album Sales

'04 109.8 million
'05 103.9 million

Nielsen SoundScan counts as current only sales within the first 18 months of an album's release (12 months for classical and jazz albums). Titles that stay in the top half of The Billboard 200, however, remain as current. Titles older than 18 months are catalog. Deep catalog is a subset of catalog for titles out more than 36 months.

See Charts Legend for rules and explanations. © 2005, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

JULY 9 2005

THE Billboard 200

SALES DATA COMPILED BY Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST / IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	Title	CERT	PEAK POSITION
1	1	1	3	#1 3 WEEKS **COLDPLAY** CAPITOL 74786 (18.98)	X&Y		1
2	4	5	11	**MARIAH CAREY** ISLAND 003843*/IDJMG (13.98)	The Emancipation Of Mimi	2	1
3	2	–	2	**FOO FIGHTERS** ROSWELL/RCA 88698*/RMG (18.98)	In Your Honor		1
4	5	2	3	**THE BLACK EYED PEAS** A&M 064341*/INTERSCOPE (13.98/8.98)	Monkey Business		2
5	HOT SHOT DEBUT		1	**BOYZ N DA HOOD** BAD BOY 83810/AG (18.98)	Boyz N Da Hood		5
6	NEW		1	**KEYSHIA COLE** A&M 001554*/INTERSCOPE (13.98)	The Way It Is		6
7	3	–	2	**BACKSTREET BOYS** ZVE 99811/ZOMBA (18.98)	Never Gone		1
8	NEW		1	**THE OFFSPRING** COLUMBIA 93459/SONY MUSIC (18.98)	Greatest Hits		8
9	NEW		1	**BIRDMAN** CASH MONEY 004220*/UMRG (13.98)	Fast Money		9
10	10	8	6	**SYSTEM OF A DOWN** AMERICAN/COLUMBIA 90648/SONY MUSIC (18.98)	Mezmerize		1
11	12	9	30	**KELLY CLARKSON** RCA 64491/RMG (18.98)	Breakaway	2	1
12	9	6	21	**GWEN STEFANI** INTERSCOPE 003468* (13.98)	Love. Angel. Music. Baby.	2	1
13	7	7	8	**TOBY KEITH** DREAMWORKS (NASHVILLE) 004300*/UMGN (13.98)	Honkytonk University	■	1
14	13	11	17	**50 CENT** SHADY/AFTERMATH 004962*/INTERSCOPE (13.98/8.98)	The Massacre	3	1
15	8	4	3	**SHAKIRA** EPIC 74/SONY MUSIC (18.98)	Fijacion Oral Vol. 1		1
15	14	16	30	**RASCAL FLATTS** LYRIC STREET 185049/HOLLYWOOD (18.98)	Feels Like Today	3	1
17	11	3	3	**THE WHITE STRIPES** 3RD MAN 27258/V2 (18.98)	Get Behind Me Satan		1
18	18	18	40	**KEITH URBAN** CAPITOL (NASHVILLE) 77486 (18.98)	Be Here	■	3
19	20	17	8	**GORILLAZ** PARLOPHONE 73838*/VIRGIN (18.98)	Demon Days		6
20	21	21	10	**MIKE JONES** WARNER BROS./ASYLUM 49386*/WARNER BROS. (18.98)	Who Is Mike Jones?	■	3
21	17	12	7	**DAVE MATTHEWS BAND** RCA 68736/RMG (18.98)	Stand Up	■	1
22	18	14	5	**COMMON** G.O.O.D./GEFFEN 004870*/INTERSCOPE (13.98/8.98)	Be		2
23	8	–	2	**FAT JOE** TERROR SQUAD/ATLANTIC 83748*/AG (18.98)	All Or Nothing		6
24	NEW		1	**PATTI LABELLE** DEF SOUL CLASSICS 004638/IDJMG (13.98)	Classic Moments		24
25	15	10	6	**AUDIOSLAVE** EPIC 004603/INTERSCOPE (13.98)	Out Of Exile		1
26	16	15	54	**THE KILLERS** ISLAND 002468*/IDJMG (13.98)	Hot Fuss	2	7
27	23	31	22	**SUGARLAND** MERCURY 002702/UMGN (18.98)	Twice The Speed Of Life	●	22
28	NEW		1	**TRANSPLANTS** LAFACE/ATLANTIC 83814*/AG (18.98)	Haunted Cities		28
29	22	26	40	**GREEN DAY** REPRISE 48777* WARNER BROS. (18.98)	American Idiot	3	1
30	28	28	5	**PRETTY RICKY** ATLANTIC 83786/AG (18.98)	Bluestars		16
31	NEW		1	**BILLY CORGAN** MARTHA'S MUSIC/REPRISE 48712/WARNER BROS. (18.98)	TheFutureEmbrace		31
32	26	23	17	**JACK JOHNSON** JACK JOHNSON/BRUSHFIRE 004140*/UMRG (13.98)	In Between Dreams	■	4
33	30	29	30	**CIARA** SHO'NUFF/MUSICLINE/LAFACE 82818*/ZOMBA (18.98/12.98)	Goodies	2	1
34	25	22	7	**WEEZER** GEFFEN 004520* INTERSCOPE (13.98)	Make Believe	●	2
35	24	19	19	**IL DIVO** SYCO/COLUMBIA 83983/SONY MUSIC (18.98)	Il Divo	●	4
36	40	42	8	**FALL OUT BOY** FUELED BY RAMEN/ISLAND 004140/IDJMG (13.98)	From Under The Cork Tree		9
37	31	32	52	**AKON** SRC/UNIVERSAL 000960*/UMRG (13.98)	Trouble	■	10
38	32	33	19	**ROB THOMAS** MELISMA/ATLANTIC 83723/AG (18.98 DD)	...Something To Be	■	1
39	NEW		1	**MASTER P** NEW NO LIMIT 5790*/KOCH (17.98)	Ghetto Bill		29
40	37	34	13	**WILL SMITH** OVERBROOK 004308* INTERSCOPE (13.98)	Lost And Found		6
41	38	35	8	**SEETHER** MUSKETEER 13115/WIND-UP (18.98)	Karma And Effect		8
42	36	25	6	**KEM** MERCURY 004232/UMRG (13.98)	Album II		9
43	33	20	5	**SOUNDTRACK** DEJA VU/UNIVERSAL 004552*/UMRG (13.98)	The Longest Yard		11
44	43	49	28	**LYFE JENNINGS** COLUMBIA 90946/SONY MUSIC (12.98)	Lyfe 268-192		42
45	40	50	20	**MICHAEL BUBLE** 143/REPRISE 48946/WARNER BROS. (18.98)	It's Time	●	7
46	42	40	15	**VARIOUS ARTISTS** SUNNYMG/UNIVERSAL/EMI/ZOMBA/EPIC 83863/SONY MUSIC (18.98)	Now 18		2
47	53	61	10	**ANNA NALICK** COLUMBIA 80891/SONY MUSIC (11.98)	Wreck Of The Day		29
48	NEW		1	**DROPKICK MURPHYS** HELLCAT 80472*/EPITAPH (13.98)	The Warrior's Code		48
49	45	13	3	**VARIOUS ARTISTS** SIDEONEDUMMY 1264 (8.98)	Vans Warped Tour 2005 Compilation		13
50	44	38	6	**NINE INCH NAILS** NOTHING 004553*/INTERSCOPE (13.98)	With Teeth		1
51	47	63	14	**LIFEHOUSE** GEFFEN 004308/INTERSCOPE (13.98)	Lifehouse		16
52	55	55	14	**FRANKIE J** COLUMBIA 90945/SONY MUSIC (18.98)	The One	●	3
53	NEW		1	**TLC** LAFACE 50286/ZOMBA (18.98)	Now & Forever: The Hits		53
54	50	39	9	**BOBBY VALENTINO** DEF JAM 004293*/IDJMG (13.98)	Disturbing Tha Peace Presents Bobby Valentino	●	3
55	64	59	43	**PAPA ROACH** EL TONAL/GEFFEN 003141/INTERSCOPE (13.98)	Getting Away With Murder	●	17
56	62	114	27	**HAWTHORNE HEIGHTS** VICTORY 220* (13.98)	The Silence In Black And White		56
57	60	53	23	**THE GAME** AFTERMATH/INTERSCOPE 003562*/INTERSCOPE (13.98/8.98)	The Documentary	2	1
58	79	78	42	GREATEST GAINER **MY CHEMICAL ROMANCE** REPRISE 48615/WARNER BROS. (18.98)	Three Cheers For Sweet Revenge	●	45
59	58	45	6	**SOUNDTRACK** DREAMWORKS ANIMATION/GEFFEN 004885/INTERSCOPE (13.98)	Madagascar		36
60	49	87	33	**TOBY KEITH** DREAMWORKS (NASHVILLE) 002323/UMGN (13.98)	Greatest Hits 2	2	3
61	57	52	33	**EMINEM** SHADY/AFTERMATH 003771*/INTERSCOPE (13.98/8.98)	Encore	4	1
62	41	41	6	**DEF LEPPARD** BUDGEON/RIFFOLA 004647/UME/IDJMG (18.98)	Rock Of Ages: The Definitive Collection	●	10
63	48	48	20	**3 DOORS DOWN** REPUBLIC/UNIVERSAL 004018/UMRG (13.98)	Seventeen Days	■	1
64	67	46	12	**BECK** INTERSCOPE 003481* (13.98)	Guero	●	2
65	66	85	90	**GUNS N' ROSES** GEFFEN 001714/INTERSCOPE (18.98)	Greatest Hits	2	3
66	77	75	33	**DADDY YANKEE** EL CARTEL/VI 4/KARO/MACHETE (15.98)	Barrio Fino	■	26
67	55	69	73	**KENNY CHESNEY** BNA 50801/RLG (18.98/12.98)	When The Sun Goes Down	3	1
68	NEW		1	**EDNITA NAZARIO** SONY DISCOS 85780 (17.98)	Apasionate		68
69	39	57	46	**EAGLES** WARNER STRATEGIC MARKETING 73071 (25.98)	The Very Best Of	3	3
70	86	94	33	**DESTINY'S CHILD** COLUMBIA 92595/SONY MUSIC (18.98)	Destiny Fulfilled	3	2
71	34	54	13	**LARRY THE CABLE GUY** JAC/WARNER BROS. (NASHVILLE) 48300/WRN (18.98)	The Right To Bare Arms	●	7
72	76	83	31	**FANTASIA** J 64235* RMG (18.98)	Free Yourself	■	6
73	51	43	8	**SOUNDTRACK** RCA 84444 RMG (18.98)	American Idol Season 4: The Showstoppers		6
74	75	76	11	**MUDVAYNE** EPIC 90784/SONY MUSIC (18.98)	Lost And Found	●	2
75	74	73	29	**LUDACRIS** DTP/DEF JAM SOUTH 003483*/IDJMG (13.98/8.98)	The Red Light District	■	1
76	29	–	2	**STATIC-X** WARNER BROS. 49373 (18.98)	Start A War		29
77	87	91	36	**SIMPLE PLAN** LAVA 83411/AG (18.98 CD/DVD)	Still Not Getting Any.	■	3
78	59	76	90	**BIG & RICH** WARNER BROS. (NASHVILLE) 48520/WRN (18.98)	Horse Of A Different Color	2	6
79	35	–	2	**AS I LAY DYING** METAL BLADE 73572 (13.98)	Shadows Are Security		35
80	84	89	90	**CROSSFADE** FG/COLUMBIA 87148/SONY MUSIC (12.98)	Crossfade	●	41
81	68	58	39	**JOSS STONE** S-CURVE 94897* (18.98)	Mind Body & Soul	●	11
82	61	65	19	**GRETCHEN WILSON** EPIC (NASHVILLE) 80803/SONY MUSIC (18.98)	Here For The Party	4	2
83	93	88	39	**JESSE MCCARTNEY** HOLLYWOOD 162470 (18.98)	Beautiful Soul	■	15
84	85	90	39	**HOWIE DAY** ZIRC 93560*/SONY MUSIC (12.98)	Stop All The World Now	●	46
85	71	58	31	**SOUNDTRACK** DEUTSCHE GRAMMOPHON CLASSICAL 93621/SONY MUSIC (18.98)	The Phantom Of The Opera	■	16
86	54		2	**DWIGHT YOAKAM** VIA 6015/MEA WEST (17.98)	Blame The Vein		54
87	65	81	44	**TIM MCGRAW** CURB 78658 (18.98)	Live Like You Were Dying	3	1
88	83	95	33	**SHANIA TWAIN** MERCURY 003072/UMGN (13.98)	Greatest Hits	3	2
89	92	60	28	**JOHN LEGEND** G.O.O.D./COLUMBIA 82778*/SONY MUSIC (18.98)	Get Lifted	■	4
90	97	80	5	**MARQUES HOUSTON** T.U.G./UNIVERSAL 004896/UMRG (13.98)	Naked		13
91	81	68	6	**VARIOUS ARTISTS** WARNER MUSIC GROUP/RMG STRATEGIC MARKETING GROUP 74891/WARNER STRATEGIC MARKETING (18.98)	Totally Hits 2005		26
92	27	–	2	**ERIKA JO** UNIVERSAL SOUTH 004522 (13.98)	Erika Jo		27
93	63	51	6	**VAN MORRISON** EXILE/GEFFEN 004662/INTERSCOPE (13.98)	Magic Time		25
94	NEW		1	**CLUTCH** ISSACHAR 00433/DRT (15.98)	Robot Hive / Exodus		94
95	73	67	7	**DIERKS BENTLEY** CAPITOL (NASHVILLE) 68475 (18.98)	Modern Day Drifter		6
96	82	64	7	**JOHN CENA & THA TRADEMARC** WWE/COLUMBIA 92498/SONY MUSIC (18.98)	You Can't See Me		15
97	NEW		1	**VARIOUS ARTISTS** VP 1729* (16.98)	Reggae Gold 2005		97
98	88	62	106	**THE BLACK EYED PEAS** A&M 002854/INTERSCOPE (18.98)	Elephunk	2	14
99	70	84	7	**VAN ZANT** COLUMBIA 93500/SONY MUSIC (18.98)	Get Right With The Man		21
100	69	44	5	**COWBOY TROY** RAYBAN/WARNER BROS. (NASHVILLE) 48316/WRN (18.98)	Loco Motive		14



Sat features all 13 of the quartet's top 10 Modern Rock hits; DualDisc edition helps it land its fifth top 10 album (70,000).



Its "Feel Good Inc." has the third-largest increase on Hot Digital Songs (28-19, up 22%); song has sold 152,000 downloads to date in U.S.



Rock trio earns its best sales week (34,060) and highest chart position.

Internet-focused promotion aids 31,000-unit start as downloads account for 8% of first-week sales.





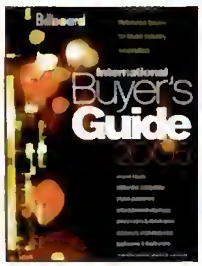
Nine years into its career, Boston group earns its best sales frame (20,000) and position.

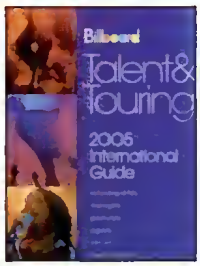
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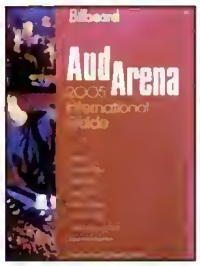
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JULY 9 2005

THE Billboard 200

SALES DATA COMPILED BY Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHT	ARTIST / IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	Title	CERT.	PEAK POSITION
101	NEW		1	SOUNDTRACK HOLLYWOOD 162518 (18.98)	Herbie: Fully Loaded		101
102	88	74	3	NATALIE LATIUM/UNIVERSAL 004578/UMRG (13.98)	Natalie		15
103	72	37	9	OASIS EPIC 94493/SONY MUSIC (18.98)	Don't Believe The Truth		1
104	78	92	20	VARIOUS ARTISTS SONY BMG/RCA/UNIVERSAL 87287/RLG (18.98)	Totally Country Vol. 4	●	5
105	NEW		1	VARIOUS ARTISTS CORNERSTONE R & S 44 (16.98)	Look At All The Love We Found: A Tribute To Sublime		105
106	52	79	3	BRUCE SPRINGSTEEN COLUMBIA 93960*/SONY MUSIC (18.98 DD)	Devils & Dust		1
107	94	27	3	JODECI UNIVERSAL CHRONICLES 981812/UME (13.98)	Back To The Future: The Very Best Of Jodeci		27
108	80	47	9	PAT BENATAR CAPITOL 76858 (18.98)	Greatest Hits		47
109	107	96	36	USHER LAFACE 63982/ZOMBA (18.98/12.98)	Confessions	■	1
110	104	101	48	GAYIN DEGRAW J 63481/RMG (18.98)	Chariot - Stripped	■	56
111	90	66	6	SOUNDTRACK SONY CLASSICAL 94220/SONY MUSIC (18.98 CD/DVD)	Star Wars Episode III: Revenge Of The Sith		1
112	98	107	13	CELTIC WOMAN MANHATTAN 60233 (18.98)	Celtic Woman		98
113	102	133	30	LOS LONELY BOYS DEL/EPIC 92068/SONY MUSIC (18.98)	Los Lonely Boys	■	5
114	110	123	8	KEITH ANDERSON ARISTA NASHVILLE 66264/RLG (18.98)	Three Chord Country And American Rock & Roll		71
115	116	105	9	AMERIE COLUMBIA 90783/SONY MUSIC (18.98)	Touch		5
116	113	110	80	T.I. GRAND HUSTLE/ATLANTIC 93734*/AG (18.98)	Urban Legend	■	1
117	111	102	13	112 DEF SOUL 004471*/IDJMG (13.98)	Pleasure & Pain		5
118	91	71	9	JO DEE MESSINA CURB 78770 (18.98)	Delicious Surprise		7
119	105	118	30	GEORGE STRAIT MCA NASHVILLE 000469/UMGN (20.98)	50 Number Ones	■	1
120	101	113	36	BLAKE SHELTON WARNER BROS. (NASHVILLE) 48228/WRN (18.98)	Blake Shelton's Barn & Grill	●	28
121	125	131	12	PACE SETTER DONNIE MCCLURKIN VERITY 84137 ZOMBA (17.98)	Psalms, Hymns & Spiritual Songs	●	12
122	109	100	5	MARCO ANTONIO SOLIS FONOVISA 351843 UG (13.98)	La Historia Continua... Parte II		82
123	NEW		1	DREDG INTERSCOPE 004864 (9.98)	Catch Without Arms		123
124	112	82	13	THE BRAVERY ISLAND 004163*/IDJMG (13.98)	The Bravery		16
125	96	98	22	KENNY CHESNEY BNA 67530/RLG (18.98)	Be As You Are: Songs From An Old Blue Chair	■	1
126	NEW		1	JOHN HIATT NEW WEST 6078 (17.98)	Master Of Disaster		125
127	126	104	33	RELIENT K GOTEE 72943/CAPITOL (14.98)	MMHMM		16
128	95	30	3	AVENGED SEVENFOLD HOPELESS 48813/WARNER BROS. (15.98)	City Of Evil		28
129	127	116	83	LIL JON & THE EAST SIDE BOYZ BME 2690*/TVT (17.98/11.98)	Crunk Juice	■	2
130	108	86	3	B.G. CHOPPA CITY 5819/KOCH (17.98)	The Heart Of Tha Streetz		21
131	118	130	36	SOUNDTRACK FOX/EPIC 92843/SONY MUSIC (14.98)	Garden State	■	25
132	129	115	18	OMARION T.U.G./EPIC 92816/SONY MUSIC (18.98)	O	●	1
133	NEW		1	ERIC BENET FRIDAY/REPRISE 42970/WARNER BROS. (18.98)	Hurricane		133
134	100	24	3	FINCH DRIVE THRU/GEFFEN 004510/INTERSCOPE (13.98)	Say Hello To Sunshine		24
135	99	119	43	RAY CHARLES HEAR 2245/CONCORD (18.98)	Genius Loves Company	■	1
136	NEW		1	SUGAR RAY ATLANTIC 74628/RHINO (19.98)	The Best Of Sugar Ray		136
137	NEW		1	RA REPUBLIC/UNIVERSAL 004836/UMRG (18.98)	Duality		137
138	106	109	31	U2 INTERSCOPE 003813 (13.98)	How To Dismantle An Atomic Bomb	■	1
139	120	149	33	BEE GEES POLYDOR/UNIVERSAL 003777/UME (13.98 CD/DVD)	Number Ones	●	24
140	NEW		1	VARIOUS ARTISTS 450 *410 (12.98 CD/DVD)	Bam Margera Presents: Viva La Banda		140
141	124	141	28	REBA MCENTIRE MCA NASHVILLE 000457/IMGN (13.98/8.98)	Room To Breathe	●	25
142	114	129	12	VARIOUS ARTISTS PROVIDENT WORD/CURB/EMICMG 19762/PROVIDENT-INTEGRITY (22.98)	WOW #1s	●	45
143	140	136	18	KIDZ BOP KIDS RAZOR & TIE 89089 (13.98)	Kidz Bop 7		7
144	156	157	27	BONE THUGS-N-HARMONY RUTHLESS 25423 (18.98)	Greatest Hits		96
145	155	167	14	VARIOUS ARTISTS WALT DISNEY 861243 (18.98)	Disneymania 3: Music Stars Sing Disney ...Their Way!		26
146	117	135	53	MONTGOMERY GENTRY COLUMBIA/NASHVILLE 90558/SONY MUSIC (18.98)	You Do Your Thing	●	10
147	115	125	14	TRACE ADKINS CAPITOL (NASHVILLE) 64512 (18.98)	Songs About Me		11
148	138	190	3	AMY GRANT WORD-CURB 86391/WARNER BROS. (18.98)	Rock Of Ages... Hymns & Faith		43
149	118	93	3	VARIOUS ARTISTS EPITAPH 88755 (8.98 CD/DVD)	Punk O Rama 10		33
150	141	124	52	BREAKING BENJAMIN HOLLYWOOD 162428 (11.98)	We Are Not Alone	■	20
151	121	108	2	KEANE INTERSCOPE 002507 (18.98)	Hopes And Fears	●	45
152	157	165	117	SWITCHFOOT COLUMBIA 86967/SONY MUSIC (18.98)	The Beautiful Letdown	■	16
153	122	132	28	JOSH GROBAN 143/REPRISE 48450/WARNER BROS. (18.98)	Closer	■	1
154	144	111	3	ALKALINE TRIO VAGRANT 409* (13.98)	Crimson		25
155	170	–	2	SOUNDTRACK WARNER SUNSET 1124/WARNER HOME VIDEO (18.98)	Batman Begins		155
156	128	145	93	JOHN MAYER AWARE/COLUMBIA 88185*/SONY MUSIC (18.98)	Heavier Things	■	1
157	133	142	101	BRAD PAISLEY ARISTA NASHVILLE 50605/RLG (18.98/12.98)	Mud On The Tires	■	5
158	142	127	8	GUCCI MANE LAFLARE/BIG CAT 3016/TOMMY BOY (17.98)	Trap House		101
159	148	–	2	RY COODER PERRO VERDE/NONESUCH 79877/WARNER BROS. (21.98)	Chavez Ravine		149
160	162	152	90	AYRIL LAVIGNE RCA 59774/RMG (18.98)	Under My Skin	■	1
161	153	156	15	MIRANDA LAMBERT EPIC (NASHVILLE) 92026/SONY MUSIC (12.98)	Kerosene		16
162	168	154	27	SLIPKNOT ROADRUNNER 618364/IDJMG (18.98)	Vol. 3: (The Subliminal Verses)	■	2
163	182	171	12	ORIGINAL BROADWAY CAST RECORDING DECCA BROADWAY 001682/UNIVERSAL CLASSICS GROUP (18.98)	Wicked		140
164	150	137	12	FAITH EVANS CAPITOL 77297* (18.98)	The First Lady	●	2
165	163	162	22	LEANN RIMES CURB 78856 (18.98)	This Woman		3
166	145	105	6	MEMPHIS BLEEK ROC A FELLA/DEF JAM 004184*/IDJMG (13.98)	534		11
167	123	112	6	ORIGINAL BROADWAY CAST RECORDING DECCA BROADWAY 004265/UNIVERSAL CLASSICS GROUP (18.98)	Monty Python's Spamalot		59
168	132	169	44	THE ROLLING STONES VIRGIN 86602 (18.98)	The Best Of The Rolling Stones: Jump Back '71-'93	●	30
169	137	–	2	VARIOUS ARTISTS MUSIC FOR A CAUSE 6907/SONY BMG STRATEGIC MARKETING GROUP (18.98)	Patriotic Country 2		137
170	195	178	15	LUNYTUNES & BABY RANKS MAS FLOW 23008/UNIVERSAL LATINO (14.98)	Mas Flow 2	□	58
171	151	172	88	CASTING CROWNS BEACH STREET 10723 REUNION (18.98)	Casting Crowns	■	56
172	158	146	17	THE MARS VOLTA GOLGOTA/GARDLASS/STRUMMER 004128/UMRG (18.98)	Frances The Mute		4
173	RE-ENTRY		22	LINDSAY LOHAN CASABLANCA/UNIVERSAL 003686/UMRG (13.98)	Speak	■	4
174	134	–	28	MICHAEL JACKSON MJJ/EPIC 89998/SONY MUSIC (18.98/12.98)	Number Ones	●	13
175	146	138	15	AMOS LEE BLUE NOTE 97350 (12.98)	Amos Lee		113
176	185	–	3	SHOOTER JENNINGS UNIVERSAL SOUTH 000381* (13.98)	Put The O Back In Country		167
177	175	143	14	BLOC PARTY VICE/DIM MAK 93815*/ATLANTIC (13.98)	Silent Alarm		114
178	161	151	17	JENNIFER LOPEZ [illegible]/SONY MUSIC (18.98)	Rebirth	■	2
179	189	179	41	BOWLING FOR SOUP SILVERTONE/EVE 62264/ZOMBA (18.98)	A Hangover You Don't Deserve	●	27
180	184	160	34	JUANES SURCO 003475/UNIVERSAL LATINO (17.98)	Mi Sangre	●	33
181	135	36	3	DREAM THEATER ATLANTIC 83799 AG (18.98)	Octavarium		36
182	198	180	3	VARIOUS ARTISTS WALT DISNEY 861322 (18.98)	Disney Girlz Rock		180
183	143	97	5	YOUNG GUNZ ROC A FELLA/DEF JAM 004419* IDJMG (13.98)	Brothers From Another		15
184	192	176	30	PITBULL DIAZ BROTHERS 2560*/TVT (18.98/11.98)	M.I.A.M.I. (Money Is A Major Issue)	●	14
185	136	126	6	ELVIS PRESLEY RCA 67883/SONY BMG STRATEGIC MARKETING GROUP (19.98)	Elvis By The Presleys (Soundtrack)		15
186	169	140	11	GARBAGE ALMO SOUNDS/GEFFEN 004195/INTERSCOPE (13.98)	Bleed Like Me		4
187	103	–	2	DARK NEW DAY WARNER BROS. 49318 (18.98)	Twelve Year Silence		163
188	146	72	3	MOTION CITY SOUNDTRACK EPITAPH 86765 (13.98)	Commit This To Memory		72
189	172	150	29	MARIO 3RD STREET/J 61685*/RMG (18.98)	Turning Point	■	13
190	NEW		1	ANDY ANDY WEPA 1060/URBAN BOX OFFICE (13.98 CD/DVD)	Ironie		190
191	RE-ENTRY		15	THE STARTING LINE DRIVE THRU/GEFFEN 004806/INTERSCOPE (13.98)	Based On A True Story		10
192	NEW		1	AKWID & JAE-P UNIVISION 37047/EUG (13.98)	(Kickin' It.....Juntos!)		192
193	176	147	24	VARIOUS ARTISTS CHOSEN FEW EMERALD 12061/URBAN BOX OFFICE (13.98 CD/DVD)	Chosen Few: El Documental		65
194	167	177	30	VARIOUS ARTISTS WORD-CURB/PROVIDENT 71106/EMICMG (22.98)	WOW Hits 2005		39
195	152	77	3	MXPX SIDEONEDUMMY 1209 (13.98)	Panic		77
196	NEW		1	NATALIE GRANT CURB (17.98)	Awaken		196
197	174	170	82	ALICIA KEYS J 55212*/RMG (18.98/15.98)	The Diary Of Alicia Keys	■	1
198	177	144	9	BEN FOLDS EPIC 94181*/SONY MUSIC (18.98 DD)	Songs For Silverman		13
199	187	156	18	PATRULLA 81 DISA 720526 (12.98)	Divinas	□	54
200	NEW		1	AMICI FOREVER RCA VICTOR 68863 (19.98)	Defined		200



A Sublime tribute album (11,000) stirs the band's self-titled set to re-enter Top Pop Catalog at No. 34 (5,000).



A $9.98 list helps Dredg enter the big chart at No. 123 and Top Heatseekers at No. 1 with its best sales week (9,000).



Recorded with members of the North Mississippi Allstars, this is the singer/songwriter's 10th charting album (9,000).



Group's second effort arrives with nearly 8,000; lead track "Fallen Angels" bullets at No. 29 on Billboard Radio Monitor's Active Rock chart.

Compilation presented by skateboarder and MTV personality boasts 21 acts, including CKY (pictured).



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The UJA-Federation of New York Entertainment, Media & Communications Division and the Music for Youth Foundation cordially invite you to attend the

2005 MUSIC VISIONARY OF THE YEAR AWARDS LUNCHEON



HONORING

Edgar Bronfman, Jr.

Chairman and CEO, Warner Music Group

Wednesday, July 13, 2005, 11:45 a.m. – 2:00 p.m.

New York City

For additional information, please contact Steven Singer at 1.212.836.1452 or singers@ujafedny.org.

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Music for Youth Foundation

The most popular songs & tracks, according to all-format audience impressions measured by Nielsen Broadcast Data Systems and sales data compiled by Nielsen Soundscan. Greatest Gainer/Digital and Greatest Gainer/Airplay are awarded, respectively, for the largest digital sales and airplay increases on the chart. See Chart Legend for rules and explanations. © 2005, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

JULY 9 2005

HOT 100 Billboard

AIRPLAY MONITORED BY Nielsen Broadcast Data Systems

SALES DATA COMPILED BY Nielsen SoundScan

THE BILLBOARD HOT 100

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE / PRODUCER (SONGWRITER)	Artist / IMPRINT / PROMOTION LABEL	CERT	PEAK POSITION
1	2	1	13	**#1** 5 WEEKS **WE BELONG TOGETHER**	Mariah Carey		1
2	HOT SHOT DEBUT		1	**INSIDE YOUR HEAVEN**	Bo Bice		2
3	1	–		INSIDE YOUR HEAVEN	Carrie Underwood		1
4	3	2		HOLLABACK GIRL	Gwen Stefani	■	1
5	4	3	12	DON'T PHUNK WITH MY HEART	The Black Eyed Peas	●	3
6	5	4		JUST A LIL BIT	50 Cent		3
7	8	6		BEHIND THESE HAZEL EYES	Kelly Clarkson		6
2	11	13	10	**GREATEST GAINER/DIGITAL** DON'T CHA	The Pussycat Dolls Featuring Busta Rhymes		8
9	7	5		OH	Ciara Featuring Ludacris		2
10	6	7		GRIND WITH ME	Pretty Ricky		7
11	8	8		SWITCH	Will Smith		7
12	10	18		GET IT POPPIN'	Fat Joe Featuring Nelly		10
13	13	30		PON DE REPLAY	Rihanna		13
14	21	23		LOSE CONTROL	Missy Elliott Featuring Ciara & Fat Man Scoop		14
15	12	9		SINCE U BEEN GONE	Kelly Clarkson	3	2
16	19	22		YOU AND ME	Lifehouse	●	16
17	28	33	7	**GREATEST GAINER/AIRPLAY** LET ME HOLD YOU	Bow Wow Featuring Omarion		17
12	16	37		BEST OF YOU	Foo Fighters		12
19	16	11	21	LONELY NO MORE	Rob Thomas	■	6
20	32	49		PIMPIN' ALL OVER THE WORLD	Ludacris Featuring Bobby Valentino		20
21	15	10		SPEED OF SOUND	Coldplay		8
22	23	20		BEVERLY HILLS	Weezer	●	13
23	20	15	19	SLOW DOWN	Bobby Valentino		8
24	22	18		LET ME GO	3 Doors Down	●	14
25	17	12	22	MR. BRIGHTSIDE	The Killers	2	10
26	14	17		INCOMPLETE	Backstreet Boys	●	13
27	30	26		SCARS	Papa Roach	●	26
28	25	21		WAIT (THE WHISPER SONG)	Ying Yang Twins		16
29	27	24		COLLIDE	Howie Day		20
30	36	55		LISTEN TO YOUR HEART	D.H.T.		30
31	31	25		HOLIDAY	Green Day		18
32	24	19		BABY I'M BACK	Baby Bash Featuring Akon		18
33	34	38		DREAMS	The Game		33
34	33	31		CHARIOT	Gavin DeGraw		31
35	26	14		HATE IT OR LOVE IT	The Game Featuring 50 Cent	●	2
36	37	43		GIVE ME THAT	Webbie Featuring Bun B		36
37	43	48		AS GOOD AS I ONCE WAS	Toby Keith		37
38	45	60		CATER 2 U	Destiny's Child		38
39	35	27		BOULEVARD OF BROKEN DREAMS	Green Day	3	2
40	39			FAST CARS AND FREEDOM	Rascal Flatts		39
41	38	28		SUGAR (GIMME SOME)	Trick Daddy Featuring Ludacris, Lil' Kim & Cee-Lo		20
42	48	56		FREE YOURSELF	Fantasia		42
43	44	42		1, 2 STEP	Ciara Featuring Missy Elliott	2	2
44	39	35		MAKING MEMORIES OF US	Keith Urban		34
45	47	52		HOW TO DEAL	Frankie J		45
46	29	29		LIVE LIKE YOU WERE DYING	Tim McGraw		29
47	51	58		SOMETHING MORE	Sugarland		47
48	58	68		BACK THEN	Mike Jones		48
49	41	34		CANDY SHOP	50 Cent Featuring Olivia	2	1
50	42	36		BREAKAWAY	Kelly Clarkson	2	6
51	52	47		B.Y.O.B.	System Of A Down		27
52	53	54		MISSISSIPPI GIRL	Faith Hill		52
53	55	57		UNTITLED (HOW CAN THIS HAPPEN TO ME?)	Simple Plan		53
54	49	41		GIRLFIGHT	Brooke Valentine Featuring Lil Jon & Big Boi		23
55	62	78		FEEL GOOD INC	Gorillaz		17
56	59	62		BREATHE (2 A.M.)	Anna Nalick		56
57	50	44		U ALREADY KNOW	112 Featuring Foxy Brown		32
58	56	51		LA TORTURA	Shakira Featuring Alejandro Sanz		51
59	46	32		TRAPPED IN THE CLOSET	R. Kelly		22
60	54	40		LONELY	Akon	■	4
61	61	61		YOU'LL BE THERE	George Strait		61
62	84	97		DEM BOYZ	Boyz N Da Hood		82
63	66	74		MUST BE NICE	Lyfe Jennings		63
64	63	63		DIAMONDS FROM SIERRA LEONE	Kanye West		58
65	68	77		MAKE HER FEEL GOOD	Teairre Marí		65
66	67	76		SO SEDUCTIVE	Tony Yayo Featuring 50 Cent		66
67	60	71		ASS LIKE THAT	Eminem		60
68	64	70		KEG IN THE CLOSET	Kenny Chesney		64
69	57	53		LOT OF LEAVIN' LEFT TO DO	Dierks Bentley		47
70	71	79		ENERGY	Natalie Featuring Baby Bash		70
71	69	69		THE HAND THAT FEEDS	Nine Inch Nails		31
72	73	81		PICKIN' WILDFLOWERS	Keith Anderson		72
73	78	94		SUMMER NIGHTS	Lil Rob		73
74	79	87		GOODBYE TIME	Blake Shelton		74
75	81	82		IF SOMETHING SHOULD HAPPEN	Darryl Worley		75
76	70	66		HOW COULD YOU	Mario		52
77	100	–		THESE WORDS	Natasha Bedingfield		77
78	85	67		GIRL	Destiny's Child		23
79	72	65		I'M A HUSTLA	Cassidy		34
80	83	–		SUGAR, WE'RE GOIN' DOWN	Fall Out Boy		80
81	86	86		ASAP	T.I.		81
82	80	72		BE YOURSELF	Audioslave		32
83	90	–		DON'T WORRY 'BOUT A THING	ShaDaisy		83
84	NEW			GO!	Common		64
85	83	75		AMERICAN BABY	Dave Matthews Band		16
86	91	89		ALL BECAUSE OF YOU	Marques Houston Featuring Young Rome		65
87	99	95		I CAN'T STOP LOVING YOU	Kem		87
88	77	85		RIGHT HERE	Staind		77
89	89	–		ALCOHOL	Brad Paisley		89
90	NEW			PLAYA'S ONLY	R. Kelly Featuring The Game		90
91	92	–		PLAY SOMETHING COUNTRY	Brooke & Dunn		91
92	88	93		DON'T ASK ME HOW I KNOW	Bobby Pinson		89
93	78	92		LIKE YOU	Daddy Yankee		70
94	87	83		BLUE ORCHID	The White Stripes		43
95	85	84		SITTING, WAITING, WISHING	Jack Johnson	●	66
96	NEW			MY SISTER	Reba McEntire		96
97	NEW			AN HONEST MISTAKE	The Bravery		97
98	NEW			HELENA (SO LONG & GOODNIGHT)	My Chemical Romance		98
99	NEW			A REAL FINE PLACE TO START	Sara Evans		99
100	NEW			THE TALKIN' SONG REPAIR BLUES	Alan Jackson		100



The surging group scores the biggest gain on Hot Digital Songs (13-4, up 48%), its first Hot 100 up 10 and rhymes' sigh.



It's up 44% in digital sales (22,000); video is top 10 at MTV, BET and MTV2. Elliott plays "Good Morning America" July 8.



Rosette cover (up 4.4 million in audience) is label's highest-charting single since 2002; D.H.T.'s album is due July 19.



The 44th Hot 100 single is the most for any solo male in the past 20 years. Track is already top 10 at WBBM Chicago.

BETWEEN THE BULLETS

BICE FIRST MALE TO TOP POP 100

"American Idol" runner-up Bo Bice debuts at No. 1 on the Pop 100 and on Hot Singles Sales (102,000 units).

Even counting 13,000 paid downloads (No. 25 on Hot Digital Songs) for Bice's "Inside Your Heaven," those handsome sales cannot counter Mariah Carey's overwhelming radio lead (212 million in audience versus Bice's 167,000), which leaves him at No. 2 on The Billboard Hot 100.

Bice is the first solo male in the Pop 100's six-month history to reach No. 1. —*Keith Caulfield*



LEGEND FOR HOT 100 AIRPLAY LOCATED BELOW CHART. HOT DIGITAL SONGS: Top selling paid download songs compiled from Internet sales reports collected and provided by Nielsen SoundScan. This data is used to compile both The Billboard Hot 100 and Pop 100. ADULT TOP 40/ADULT CONTEMPORARY/MODERN ROCK: 79 adult top 40 stations, 86 adult contemporary stations and 80 modern rock stations are electronically monitored 24 hours a day, 7 days a week. See Chart Legend for additional rules and explanations. © 2005, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

AIRPLAY MONITORED BY: Nielsen Broadcast Data Systems
SALES DATA COMPILED BY: Nielsen SoundScan

Billboard HOT 100

JULY 9 2005

HOT 100 AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT / PROMOTION LABEL)
1	1	13	**WE BELONG TOGETHER** 7 WKS — MARIAN CAREY (ISLAND/IDJMG)
2	2	13	HOLLABACK GIRL — GWEN STEFANI (INTERSCOPE)
3	3	14	JUST A LIL BIT — 50 CENT (SHADY AFTERMATH/INTERSCOPE)
4	4	16	OH — CIARA FEAT. LUDACRIS (SHO NUFF-MUSICLINE/LAFACE/ZOMBA)
5	5	13	GRIND WITH ME — PRETTY RICKY (ATLANTIC)
6	6	11	DON'T PHUNK WITH MY HEART — THE BLACK EYED PEAS (A&M/INTERSCOPE)
7	7	10	BEHIND THESE HAZEL EYES — KELLY CLARKSON (RCA/RMG)
8	8	19	SLOW DOWN — BOBBY VALENTINO (OTP/ DEF JAM/IDJMG)
9	10	5	PON DE REPLAY — RIHANNA (SRP/DEF JAM/IDJMG)
10	16	5	LET ME HOLD YOU — BOW WOW FEAT. OMARION (COLUMBIA)
11	9	19	WAIT (THE WHISPER SONG) — YING YANG TWINS (COLLIPARK/TVT)
12	12	9	GET IT POPPIN' — FAT JOE FEAT. NELLY (TERROR SQUAD/ATLANTIC)
13	13	21	LONELY NO MORE — ROB THOMAS (MELISMA/ATLANTIC)
14	20	5	PIMPIN' ALL OVER THE WORLD — LUDACRIS FEAT. BOBBY VALENTINO (OTP/DEF JAM SOUTH/IDJMG)
15	14	30	SINCE U BEEN GONE — KELLY CLARKSON (RCA/RMG)
16	15	23	LET ME GO — 3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG)
17	17	5	DREAMS — THE GAME (AFTERMATH/G-UNIT/INTERSCOPE)
18	11	19	BABY I'M BACK — BABY BASH FEAT. ARON (LATIUM/UNIVERSAL/UMRG)
19	19	11	SWITCH — WILL SMITH (OVERBROOK/INTERSCOPE)
20	21	10	FREE YOURSELF — FANTASIA (J/RMG)
21	19	9	GIVE ME THAT — WEEBIE FEAT. BUN B (TRILL/ASYLUM/ATLANTIC)
22	23	8	LOSE CONTROL — MISSY ELLIOTT (THE GOLD MIND/ATLANTIC)
23	29	10	CATER 2 U — DESTINY'S CHILD (COLUMBIA)
24	32	9	DON'T CHA — THE PUSSYCAT DOLLS (A&M/INTERSCOPE)
25	25	10	FAST CARS AND FREEDOM — RASCAL FLATTS (LYRIC STREET)
26	27	6	HOW TO DEAL — FRANKIE J (COLUMBIA)
27	35	6	YOU AND ME — LIFEHOUSE (GEFFEN)
28	42	6	SPEED OF SOUND — COLDPLAY (CAPITOL)
29	22	20	HATE IT OR LOVE IT — THE GAME FEAT. 50 CENT (AFTERMATH/G-UNIT/INTERSCOPE)
30	34	5	AS GOOD AS I ONCE WAS — TOBY KEITH (DREAMWORKS/NASHVILLE)
31	36	13	SCARS — PAPA ROACH (EL TONAL/GEFFEN)
32	43	4	LISTEN TO YOUR HEART — D.H.T. (ROBBINS)
33	37	17	MR. BRIGHTSIDE — THE KILLERS (ISLAND/IDJMG)
34	31	33	BOULEVARD OF BROKEN DREAMS — GREEN DAY (REPRISE)
35	41	7	SOMETHING MORE — SUGARLAND (MERCURY)
36	26	16	U ALREADY KNOW — 112 FEAT. FOXY BROWN (DEF SOUL/IDJMG)
37	46	4	MUST BE NICE — LYFE JENNINGS (COLUMBIA)
38	28	17	MAKING MEMORIES OF US — KEITH URBAN (CAPITOL (NASHVILLE))
39	38	11	HOLIDAY — GREEN DAY (REPRISE)
40	30	12	INCOMPLETE — BACKSTREET BOYS (JIVE/ZOMBA)
41	40	10	YOU'LL BE THERE — GEORGE STRAIT (MCA NASHVILLE)
42	45	7	CHARIOT — GAVIN DEGRAW (J/RMG)
43	24	9	TRAPPED IN THE CLOSET — R. KELLY (JIVE/ZOMBA)
44	52	8	MAKE HER FEEL GOOD — TEAIRRA MARI (ROC-A-FELLA/DEF JAM/IDJMG)
45	33	17	COLLIDE — HOWIE DAY (EPIC)
46	54	4	BACK THEN — MIKE JONES (SWISHAHOUSE/ASYLUM/WARNER BROS.)
47	44	22	SUGAR (GIMME SOME) — TRICK DADDY (SLIP-N-SLIDE/ATLANTIC)
48	50	37	1, 2 STEP — CIARA (SHO NUFF-MUSICLINE/LAFACE/ZOMBA)
49	53	5	MISSISSIPPI GIRL — FAITH HILL (WARNER BROS. (NASHVILLE)/WRN/WARNER BROS.)
50	51	6	KEG IN THE CLOSET — KENNY CHESNEY (BNA)

963 stations, comprised of top 40, adult contemporary, adult R&B, rock, country, rock, gospel, latin, and christian formats, are electronically monitored 24 hours a day, 7 days a week. This data is used to compile The Billboard Hot 100

ADULT TOP 40

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	21	**LONELY NO MORE** 9 WKS — ROB THOMAS (MELISMA/ATLANTIC)	☆
2	2	21	YOU AND ME — LIFEHOUSE (GEFFEN)	
3	3	29	LET ME GO — 3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG)	☆
4	4	28	SINCE U BEEN GONE — KELLY CLARKSON (RCA/RMG)	
5	7	10	SPEED OF SOUND — COLDPLAY (CAPITOL)	☆
6	5	32	BOULEVARD OF BROKEN DREAMS — GREEN DAY (REPRISE)	
7	8	17	CHARIOT — GAVIN DEGRAW (J/RMG)	
8	8	32	BREATHE (2 A.M.) — ANNA NALICK (COLUMBIA)	☆
9	9	48	COLLIDE — HOWIE DAY (EPIC)	☆
10	11	5	BEHIND THESE HAZEL EYES — KELLY CLARKSON (RCA/RMG)	☆
11	10	14	AMERICAN BABY — DAVE MATTHEWS BAND (RCA/RMG)	
12	14	19	BETTER NOW — COLLECTIVE SOUL (EL)	
13	12	23	MR. BRIGHTSIDE — THE KILLERS (ISLAND/IDJMG)	☆
14	13	38	GIVE A LITTLE BIT — GOO GOO DOLLS (WARNER BROS.)	☆
15	15	19	A LIFETIME — BETTER THAN EZRA (SONG/ARTEMIS)	
16	20	4	THIS IS HOW A HEART BREAKS — ROB THOMAS (MELISMA/ATLANTIC)	
17	18	19	RICH GIRL — GWEN STEFANI FEAT. EVE (INTERSCOPE)	
18	17	6	WORDPLAY — JASON MRAZ (ATLANTIC)	☆
19	22	6	HOLIDAY — GREEN DAY (REPRISE)	☆
20	16	9	FALL TO PIECES — AVRIL LAVIGNE (RCA/RMG)	
21	23	10	INCOMPLETE — BACKSTREET BOYS (JIVE/ZOMBA)	☆
22	26	5	HOLLABACK GIRL — GWEN STEFANI (INTERSCOPE)	
23	19	22	ALMOST — BOWLING FOR SOUP (SILVERTONE/JIVE/ZOMBA)	
24	27	3	ONLY YOU — JOSH KELLEY (HOLLYWOOD)	
25	21	20	SITTING, WAITING, WISHING — JACK JOHNSON (JACK JOHNSON BRUSHFIRE/UMRG)	☆

ADULT CONTEMPORARY

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	42	**BREAKAWAY** 10 WKS — KELLY CLARKSON (WALT DISNEY/HOLLYWOOD)	☆
2	2	23	HOME — MICHAEL BUBLÉ (143/REPRISE)	☆
3	3	20	LONELY NO MORE — ROB THOMAS (MELISMA/ATLANTIC)	☆
4	4	55	HEAVEN — LOS LONELY BOYS (ON/EPIC)	☆
5	5	40	DAUGHTERS — JOHN MAYER (AWARE/COLUMBIA)	☆
6	7	29	GIVE A LITTLE BIT — GOO GOO DOLLS (WARNER BROS.)	☆
7	8	40	LIVE LIKE YOU WERE DYING — TIM MCGRAW (CURB)	☆
8	8	40	SHE WILL BE LOVED — MAROON5 (OCTONE/J-RMG)	☆
9	9	24	TRUE — RYAN CABRERA (E.V.L.A./ATLANTIC)	☆
10	14	11	INCOMPLETE — BACKSTREET BOYS (JIVE/ZOMBA)	☆
11	12	22	HOMESICK — MERCYME (INO/CURB)	☆
12	13	43	IN MY DAUGHTER'S EYES — MARTINA MCBRIDE (RCA/NASHVILLE)	☆
13	10	58	YOU'LL THINK OF ME — KEITH URBAN (CAPITOL)	☆
14	11	43	I'LL BE AROUND — DARYL HALL JOHN OATES (U-WATCH/OKEH)	☆
15	15	64	THIS LOVE — MAROON5 (OCTONE/J-RMG)	☆
16	16	23	SUNDAY MORNING — MAROON5 (OCTONE/J-RMG)	☆
17	18	15	BREATHE (2 A.M.) — ANNA NALICK (COLUMBIA)	
18	17	21	COLLIDE — HOWIE DAY (EPIC)	☆
19	21	6	WE BELONG TOGETHER — MARIAN CAREY (ISLAND/IDJMG)	
20	19	9	OOH CHILD — DARYL HALL JOHN OATES (U-WATCH/OKEH)	☆
21	20	10	HEAR ME (TEARS INTO WINE) — JIM BRICKMAN FEAT. MICHAEL BOLTON (WINDHAM HILL/RCA VICTOR)	
22	24	6	I COULD — KIMBERLEY LOCKE (CURB)	☆
23	27	16	BLESS THE BROKEN ROAD — RASCAL FLATTS (LYRIC STREET/HOLLYWOOD)	☆
24	22	13	DON'T! — SHANIA TWAIN (MERCURY/IDJMG)	
25	25	9	NEW YORK CITY GIRL — JOHN WAITE (NO BRAKES)	

HOT DIGITAL SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
1	1	11	**DON'T PHUNK WITH MY HEART** 3 WKS — THE BLACK EYED PEAS (A&M/INTERSCOPE)	●
2	3	15	HOLLABACK GIRL — GWEN STEFANI (INTERSCOPE)	■
3	2	11	WE BELONG TOGETHER — MARIAN CAREY (ISLAND/IDJMG)	
4	13	7	DON'T CHA — THE PUSSYCAT DOLLS (A&M/INTERSCOPE)	
5	6	19	SWITCH — WILL SMITH (OVERBROOK/INTERSCOPE)	
6	5	12	BEHIND THESE HAZEL EYES — KELLY CLARKSON (RCA/RMG)	
7	4	2	INSIDE YOUR HEAVEN — CARRIE UNDERWOOD (ARISTA/RMG)	
8	8	9	BEST OF YOU — FOO FIGHTERS (ROSWELL/RCA/RMG)	
9	7	13	GEVERLY HILLS — WEEZER (GEFFEN)	●
10	20	4	LOSE CONTROL — MISSY ELLIOTT FEAT. CIARA & FAT MAN SCOOP (THE GOLD MIND/ATLANTIC)	
11	12	12	JUST A LIL BIT — 50 CENT (SHADY AFTERMATH/INTERSCOPE)	
12	16	19	YOU AND ME — LIFEHOUSE (GEFFEN)	●
13	10	4	GET IT POPPIN' — FAT JOE FEAT. NELLY (TERROR SQUAD/ATLANTIC)	
14	11	10	SPEED OF SOUND — COLDPLAY (CAPITOL)	
15	9	12	INCOMPLETE — BACKSTREET BOYS (JIVE/ZOMBA)	●
16	15	27	MR. BRIGHTSIDE — THE KILLERS (ISLAND/IDJMG)	2
17	19	22	COLLIDE — HOWIE DAY (EPIC)	
18	27	3	PON DE REPLAY — RIHANNA (SRP/DEF JAM/IDJMG)	
19	28	7	FEEL GOOD INC — GORILLAZ (PARLOPHONE/VIRGIN)	
20	22	17	SCARS — PAPA ROACH (EL TONAL/GEFFEN)	●
21	17	30	SINCE U BEEN GONE — KELLY CLARKSON (RCA/RMG)	3
22	19	7	GRIND WITH ME — PRETTY RICKY (ATLANTIC)	
23	23	11	HOLIDAY — GREEN DAY (REPRISE)	
24	25	11	CHARIOT — GAVIN DEGRAW (J/RMG)	
25	–	1	INSIDE YOUR HEAVEN — RO BICE (RCA/RMG)	
26	21	4	ASS LIKE THAT — EMINEM (SHADY/AFTERMATH/INTERSCOPE)	
27	26	14	OH — CIARA FEAT. LUDACRIS (SHO NUFF-MUSICLINE/LAFACE/ZOMBA)	
28	36	5	LISTEN TO YOUR HEART — D.H.T. (ROBBINS)	
29	14	3	LIVE LIKE YOU WERE DYING — TIM MCGRAW (CURB)	
30	29	13	B.Y.O.B. — SYSTEM OF A DOWN (AMERICAN/COLUMBIA)	
31	24	17	LONELY — AKON (SRC/UNIVERSAL/UMRG)	■
32	31	19	LONELY NO MORE — ROB THOMAS (MELISMA/ATLANTIC)	■
33	38	7	UNTITLED (HOW CAN THIS HAPPEN TO ME?) — SIMPLE PLAN (LAVA)	
34	40	10	BREATHE (2 A.M.) — ANNA NALICK (COLUMBIA)	
35	30	17	HATE IT OR LOVE IT — THE GAME FEAT. 50 CENT (SHADY AFTERMATH/INTERSCOPE)	●
36	33	37	LET'S GET IT STARTED — THE BLACK EYED PEAS (A&M/INTERSCOPE)	2
37	50	3	PIMPIN' ALL OVER THE WORLD — LUDACRIS FEAT. BOBBY VALENTINO (OTP/DEF JAM SOUTH/IDJMG)	
38	34	29	RICH GIRL — GWEN STEFANI FEAT. EVE (INTERSCOPE)	2
39	51	2	SUGAR, WE'RE GOIN DOWN — FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	
40	37	21	LET ME GO — 3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG)	●
41	39	21	SUGAR (GIMME SOME) — TRICK DADDY (SLIP-N-SLIDE/ATLANTIC)	
42	49	37	YEAH! — USHER FEAT. LIL JON & LUDACRIS (LAFACE/ZOMBA)	■
43	41	21	CANDY SHOP — 50 CENT FEAT. OLIVIA (SHADY/AFTERMATH/INTERSCOPE)	2
44	35	7	100 YEARS — FIVE FOR FIGHTING (AWARE/COLUMBIA)	
45	43	35	1, 2 STEP — CIARA (SHO NUFF-MUSICLINE/JIVE/ZOMBA)	■
46	42	30	BREAKAWAY — KELLY CLARKSON (WALT DISNEY/RCA/HOLLYWOOD/RMG)	●
47	48	33	BOULEVARD OF BROKEN DREAMS — GREEN DAY (REPRISE)	3
48	45	21	BLESS THE BROKEN ROAD — RASCAL FLATTS (LYRIC STREET)	■
49	45	37	SOMEBODY TOLD ME — THE KILLERS (ISLAND/IDJMG)	2
50	44	7	LA TORTURA — SHAKIRA FEAT. ALEJANDRO SANZ (SONY DISCOS/EPIC)	
51	55	5	AS GOOD AS I ONCE WAS — TOBY KEITH (DREAMWORKS/NASHVILLE)	
52	32	3	PUMP IT — THE BLACK EYED PEAS (A&M/INTERSCOPE)	
53	58	3	LET ME HOLD YOU — BOW WOW FEAT. OMARION (COLUMBIA)	
54	53	4	MISSISSIPPI GIRL — FAITH HILL (WARNER BROS./NASHVILLE)/WRN/WARNER BROS.)	
55	72	2	BACK THEN — MIKE JONES (SWISHAHOUSE/ASYLUM/WARNER MUSIC GROUP)	
56	60	9	MAKING MEMORIES OF US — KEITH URBAN (CAPITOL (NASHVILLE))	
57	47	7	ERRTIME — NELLY (DERRTY/UNIVERSAL/UMRG)	
58	54	10	GIRLFIGHT — BROOKE VALENTINE (SUBLIMINAL/VIRGIN)	
59	67	36	1985 — BOWLING FOR SOUP (SILVERTONE/JIVE/ZOMBA)	2
60	75	6	HELENA (SO LONG & GOODNIGHT) — MY CHEMICAL ROMANCE (REPRISE)	
61	52	5	CLOCKS — COLDPLAY (CAPITOL)	●
62	57	18	TIME OF YOUR LIFE (GOOD RIDDANCE) — GREEN DAY (REPRISE)	■
63	62	4	BABY I'M BACK — BABY BASH FEAT. ARON (LATIUM/UNIVERSAL/UMRG)	
64	61	27	DISCO INFERNO — 50 CENT (SHADY AFTERMATH/INTERSCOPE)	2
65	–	1	DEM BOYZ — ROYZ N DA HOOD (BAD BOY)	
66	70	35	SHE WILL BE LOVED — MAROON5 (OCTONE/J-RMG)	2
67	65	29	SAVE A HORSE (RIDE A COWBOY) — BIG & RICH (WARNER BROS./NASHVILLE/WRN)	■
68	–	3	DIAMONDS FROM SIERRA LEONE — KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)	
69	73	6	SWEET HOME ALABAMA — LYNYRD SKYNYRD (MCA/UME)	●
70	59	18	SITTING, WAITING, WISHING — JACK JOHNSON (JACK JOHNSON BRUSHFIRE/UMRG)	●
71	56	3	GRADUATION (FRIENDS FOREVER) — VITAMIN C (ELEKTRA/ATLANTIC)	
72	–	1	THESE WORDS — NATASHA BEDINGFIELD (EPIC)	
73	64	22	IT'S LIKE THAT — MARIAN CAREY (ISLAND/IDJMG)	●
74	71	35	I DON'T WANT TO BE — GAVIN DEGRAW (J/RMG)	■
75	–	1	DREAMS — THE GAME (AFTERMATH/G-UNIT/INTERSCOPE)	

MODERN ROCK

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	3	10	**BEST OF YOU** 1 WK — FOO FIGHTERS (ROSWELL/RCA/RMG)	☆
2	1	14	BEVERLY HILLS — WEEZER (GEFFEN)	
3	2	15	THE HAND THAT FEEDS — NINE INCH NAILS (NOTHING/INTERSCOPE)	
4	4	14	B.Y.O.B. — SYSTEM OF A DOWN (AMERICAN/COLUMBIA)	☆
5	5	10	SPEED OF SOUND — COLDPLAY (CAPITOL)	☆
6	6	10	FEEL GOOD INC — GORILLAZ (PARLOPHONE/VIRGIN)	
7	7	11	REMEDY — SEETHER (WIND-UP)	☆
8	9	10	BLUE ORCHID — THE WHITE STRIPES (THIRD MAN/V2)	
9	6	23	HOLIDAY — GREEN DAY (REPRISE)	☆
10	12	9	CAN'T REPEAT — THE OFFSPRING (COLUMBIA)	☆
11	10	9	RIGHT HERE — STAIND (FLIP/ATLANTIC)	☆
12	14	16	AN HONEST MISTAKE — THE BRAVERY (ISLAND/IDJMG)	
13	11	20	HAPPY? — MUDVAYNE (EPIC)	☆
14	21	2	WAKE ME UP WHEN SEPTEMBER ENDS — GREEN DAY (REPRISE)	☆
15	15	15	HELENA (SO LONG & GOODNIGHT) — MY CHEMICAL ROMANCE (REPRISE)	
16	16	16	BE YOURSELF — AUDIOSLAVE (EPIC/INTERSCOPE)	
17	13	9	YOUR TIME HAS COME — AUDIOSLAVE (EPIC/INTERSCOPE)	
18	17	21	E-PRO — BECK (INTERSCOPE)	
19	18	5	MAKE A MOVE — INCUBUS (IMMORTAL/EPIC)	
20	20	39	MR. BRIGHTSIDE — THE KILLERS (ISLAND/IDJMG)	☆
21	25	4	GIRL — BECK (INTERSCOPE)	
22	16	16	SMILE LIKE YOU MEAN IT — THE KILLERS (ISLAND/IDJMG)	
23	24	4	COLORS — CROSSFADE (FO/COLUMBIA)	☆
24	26	7	SWING LIFE AWAY — RISE AGAINST (GEFFEN)	
25	28	6	SUGAR, WE'RE GOIN' DOWN — FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	

JULY 9 2005

POP Billboard

AIRPLAY MONITORED BY Nielsen Broadcast Data Systems

SALES DATA COMPILED BY Nielsen SoundScan

POP 100

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT / PROMOTION LABEL)
1	–	1	**INSIDE YOUR HEAVEN** ★1 1 WK 50 BICE (RCA/RMG)
2	2	11	**WE BELONG TOGETHER** MARIAH CAREY (ISLAND/IDJMG)
3	1	2	**INSIDE YOUR HEAVEN** CARRIE UNDERWOOD (ARISTA/RMG)
4	3	12	**DON'T PHUNK WITH MY HEART** THE BLACK EYED PEAS (A&M/INTERSCOPE)
5	4	17	**HOLLABACK GIRL** GWEN STEFANI (INTERSCOPE)
6	5	14	**BEHIND THESE HAZEL EYES** KELLY CLARKSON (RCA/RMG)
7	8	11	**DON'T CHA** THE PUSSYCAT DOLLS FEAT. BUSTA RHYMES (A&M/INTERSCOPE)
8	6	19	**SWITCH** WILL SMITH (OVERBROOK/INTERSCOPE)
9	7	18	**JUST A LIL BIT** 50 CENT (SHADY AFTERMATH/INTERSCOPE)
10	9	15	**OH** CIARA FEAT. LUDACRIS (SHO'NUFF MUSIC/LINE/LAFACE/ZOMBA)
11	14	5	**PON DE REPLAY** RIHANNA (SRP/DEF JAM/IDJMG)
12	13	23	**SCARS** PAPA ROACH (EL TONAL/GEFFEN)
13	12	27	**LET ME GO** 3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG)
14	11	33	**SINCE U BEEN GONE** KELLY CLARKSON (RCA/RMG)
15	16	18	**BABY I'M BACK** BABY BASH FEAT. AKON (LATIUM/UNIVERSAL/UMRG)
16	21	9	**LISTEN TO YOUR HEART** D.H.T. (ROBBINS)
17	10	13	**INCOMPLETE** BACKSTREET BOYS (JIVE/ZOMBA)
18	18	22	**YOU AND ME** LIFEHOUSE (GLFER)
19	15	30	**MR. BRIGHTSIDE** THE KILLERS (ISLAND/IDJMG)
20	17	8	**GET IT POPPIN'** FAT JOE FEAT. NELLY (TERROR SQUAD/ATLANTIC)
21	20	23	**SUGAR (GIMME SOME)** TRICK DADDY FEAT. LUDACRIS, LIL' KIM & CEE-LO (SLIP-N-SLIDE/ATLANTIC)
22	33	5	**LOSE CONTROL** MISSY ELLIOTT FEAT. CIARA & FAT MAN SCOOP (THE GOLD MIND/ATLANTIC)
23	23	17	**CHARIOT** GAVIN DEGRAW (J/RMG)
24	22	21	**LONELY NO MORE** ROB THOMAS (MELISMA/ATLANTIC)
25	19	25	**COLLIDE** HOWIE DAY (EPIC)
26	24	11	**UNTITLED (HOW CAN THIS HAPPEN TO ME?)** SIMPLE PLAN (LAVA)
27	25	13	**BEVERLY HILLS** WEEZER (GEFFEN)
28	27	11	**GRIND WITH ME** PRETTY RICKY (ATLANTIC)
29	28	11	**HOLIDAY** GREEN DAY (REPRISE)
30	30	9	**BEST OF YOU** FOO FIGHTERS (ROSWELL/RCA/RMG)
31	26	10	**SPEED OF SOUND** COLDPLAY (CAPITOL)
32	32	30	**DISCO INFERNO** 50 CENT (SHADY AFTERMATH/INTERSCOPE)
33	29	23	**HATE IT OR LOVE IT** THE GAME FEAT. 50 CENT (AFTERMATH/G-UNIT/INTERSCOPE)
34	31	20	**LONELY** AKON (SRC/UNIVERSAL/UMRG)
35	39	7	**HOW TO OEAL** FRANKIE J (COLUMBIA)
36	42	5	**THESE WORDS** NATASHA BEDINGFIELD (EPIC)
37	38	21	**CANDY SHOP** 50 CENT FEAT. OLIVIA (SHADY/AFTERMATH/INTERSCOPE)
38	36	15	**GIRLFIGHT** BROOKE VALENTINE FEAT. LIL JON & BIG BOI (SUBLIMINAL/VIRGIN)
39	43	12	**FEEL GOOD INC** GORILLAZ (PARLOPHONE/VIRGIN)
40	37	6	**ASS LIKE THAT** EMINEM (SHADY/AFTERMATH/INTERSCOPE)
41	40	32	**COLD** CROSSFADE (FG/COLUMBIA)
42	45	3	**PIMPIN' ALL OVER THE WORLD** LUDACRIS FEAT. BOBBY VALENTINO (DTP/DEF JAM SOUTH/IDJMG)
43	34	23	**LIVE LIKE YOU WERE OYING** TIM MCGRAW (CURB)
44	44	13	**B.Y.O.B.** SYSTEM OF A DOWN (AMERICAN/COLUMBIA)
45	41	25	**OBSESSION (NO ES AMOR)** FRANKIE J FEAT. BABY BASH (COLUMBIA)
46	51	8	**LET ME HOLD YOU** BOW WOW FEAT. OMARION (COLUMBIA)
47	45	11	**BREATHE (2 A.M.)** ANNA NALICK (COLUMBIA)
48	47	23	**GOIN' CRAZY** NATALIE (LATIUM/UNIVERSAL/UMRG)
49	49	24	**IT'S LIKE THAT** MARIAH CAREY (ISLAND/IDJMG)
50	56	5	**ENERGY** NATALIE FEAT. BABY BASH (LATIUM/UNIVERSAL/UMRG)
51	61	3	**COOL** GWEN STEFANI (INTERSCOPE)
52	57	3	**SUGAR, WE'RE GOIN' DOWN** FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)
53	53	8	**LA TORTURA** SHAKIRA FEAT. ALEJANDRO SANZ (EPIC)
54	62	6	**AS GOOD AS I ONCE WAS** TOBY KEITH (DREAMWORKS/NASHVILLE))
55	50	20	**OKAY** NIVEA FEAT. LIL JON & YOUNGBLOODZ (JIVE/ZOMBA)
55	55	6	**FALL TO PIECES** AVRIL LAVIGNE (RCA/RMG)
57	46	3	**PUMP IT** THE BLACK EYED PEAS (A&M/INTERSCOPE)
58	58	23	**ALMOST** BOWLING FOR SOUP (SILVERTONE/JIVE/ZOMBA)
59	52	7	**ERRTIME** NELLY FEAT. JUNG TRU & KING JACOB (DERRTY/UNIVERSAL/UMRG)
60	67	15	**SLOW DOWN** BOBBY VALENTINO (DTP/DEF JAM/IDJMG)
61	71	6	**BACK THEN** MINE JONES (SWISHAHOUSE/ASYLUM/WARNER BROS.)
62	60	4	**MISSISSIPPI GIRL** FAITH HILL (WARNER BROS.)
63	74	5	**DREAMS** THE GAME (AFTERMATH/G-UNIT/INTERSCOPE)
64	63	5	**LIKE YOU** DADDY YANKEE (EL CARTEL/VI MACHETE)
65	66	10	**MAKING MEMORIES OF US** KEITH URBAN (CAPITOL (NASHVILLE))
66	78	11	**HELENA (SO LONO & OOODNIOHT)** MY CHEMICAL ROMANCE (REPRISE)
67	81	4	**DIAMONDS FROM SIERRA LEONE** KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)
68		1	**DEM BOYZ** BOYZ N DA HOOD (BAD BOY)
69	59	24	**SITTING, WAITING, WISHING** JACK JOHNSON (JACK JOHNSON/BRUSHFIRE/UMRG)
70	69	9	**AMERICAN BABY** DAVE MATTHEWS BAND (RCA/RMG)
71	70	3	**CATER 2 U** DESTINY'S CHILD (COLUMBIA)
72	64	15	**GIRL** DESTINY'S CHILD (COLUMBIA)
73	65	8	**BLUE ORCHID** THE WHITE STRIPES (THIRD MAN/V2)
74	76	3	**SO SEDUCTIVE** TONY YAYO FEAT. 50 CENT (G-UNIT/INTERSCOPE)
75	93	5	**AN HONEST MISTAKE** THE BRAVERY (ISLAND/IDJMG)
76	87	2	**NOTICE ME** NO RIDAZ FEAT. ANGELINA (NASTYBOY/UPSTAIRS)
77	79	6	**FAST CARS AND FREEDOM** RASCAL FLATTS (LYRIC STREET)
78	72	18	**1 THING** AMERIE (COLUMBIA)
79	80	3	**SOMETHING MORE** SUGARLAND (MERCURY)
80	–	1	**THIS IS HOW A HEART BREAKS** ROB THOMAS (MELISMA/ATLANTIC)
81	75	12	**SHE'S NO YOU** JESSE MCCARTNEY (HOLLYWOOD)
82	68	25	**GET RIGHT** JENNIFER LOPEZ (EPIC)
83	73	3	**MY GIVE A DAMN'S BUSTEO** JO DEE MESSINA (CURB)
84	94	2	**SUMMER NIGHTS** LIL ROS (UPSTAIRS)
85	–	2	**I OON'T WANT TO BE** 50 BICE (RCA/RMG)
86	99	5	**TECHNOLOGIC** DAFT PUNK (VIRGIN)
87	95	4	**BE MY ESCAPE** RELIENT K (GOTEE/CAPITOL)
88	83	11	**IN THE KITCHEN** R. KELLY (JIVE/ZOMBA)
89	86	23	**BABY GIRL** SUGARLAND (MERCURY)
90	88	3	**RIGHT HERE** STAIND (FLIP/ATLANTIC)
91	96	2	**GIVE ME THAT** WEBBIE FEAT. BUN B (TRILL/ASYLUM/ATLANTIC)
92	90	19	**DO SOMETHIN'** BRITNEY SPEARS (JIVE/ZOMBA)
93	–	9	**DRAGOSTEA DIN TEI (MA YA HI)** DAN BALAN FEAT. LUCAS PRATA (ULTRA)
94	85	3	**INDEPENDENCE DAY** CARRIE UNDERWOOD (ARISTA/RMG)
95	–	1	**PICKIN' WILDFLOWERS** KEITH ANDERSON (ARISTA NASHVILLE)
96	92	13	**BE YOURSELF** AUDIOSLAVE (EPIC/INTERSCOPE)
97	89	22	**SOME CUT** TRILLVILLE FEAT. CUTTY (OME/WARNER BROS.)
98	–	1	**CRAWLING BACK TO YOU** BACKSTREET BOYS (JIVE/ZOMBA)
99	98	17	**STILL TIPPIN'** MINE JONES FEAT. SLIM THUG & PAUL WALL (SWISHAHOUSE/ASYLUM/WARNER BROS.)
100	82	9	**WAIT (THE WHISPER SONO)** YING YANG TWINS (COLLIPARK/TVT)

POP 100 AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT / PROMOTION LABEL)	HOT PROSPECT
1	1	11	**WE BELONG TOGETHER** ★1 2 WKS MARIAH CAREY (ISLAND/IDJMG)	
2	2	13	**BEHIND THESE HAZEL EYES** KELLY CLARKSON (RCA/RMG)	★
3	4	12	**DON'T PHUNK WITH MY HEART** THE BLACK EYED PEAS (A&M/INTERSCOPE)	
4	3	16	**HOLLABACK GIRL** GWEN STEFANI (INTERSCOPE)	★
5	5	19	**SWITCH** WILL SMITH (OVERBROOK/INTERSCOPE)	
6	6	10	**OH** CIARA FEAT. LUDACRIS (SHO'NUFF MUSIC/LINE/LAFACE/ZOMBA)	★
7	7	9	**JUST A LIL BIT** 50 CENT (SHADY AFTERMATH/INTERSCOPE)	★
8	6	20	**LET ME GO** 3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG)	★
9	10	14	**BABY I'M BACK** BABY BASH FEAT. AKON (LATIUM/UNIVERSAL/UMRG)	
10	12	5	**PON DE REPLAY** RIHANNA (SRP/DEF JAM/IDJMG)	
11	11	14	**SCARS** PAPA ROACH (EL TONAL/GEFFEN)	★
12	13	11	**OON'T CHA** THE PUSSYCAT OOLLS (A&M/INTERSCOPE)	
13	9	32	**SINCE U BEEN GONE** KELLY CLARKSON (RCA/RMG)	★
14	16	8	**LISTEN TO YOUR HEART** D.H.T. (ROBBINS)	★
15	15	18	**SUGAR (GIMME SOME)** TRICK DADDY (SLIP-N-SLIDE/ATLANTIC)	
16	14	13	**1NCOMPLETE** BACKSTREET BOYS (JIVE/ZOMBA)	★
17	17	20	**LONELY NO MORE** ROB THOMAS (MELISMA/ATLANTIC)	★
18	18	19	**MR. BRIGHTSIDE** THE KILLERS (ISLAND/IDJMG)	★
19	18	10	**UNTITLEO (HOW CAN THIS HAPPEN TO ME?)** SIMPLE PLAN (LAVA)	★
20	22	16	**CHARIOT** GAVIN DEGRAW (J/RMG)	★
21	23	8	**YOU AND ME** LIFEHOUSE (GEFFEN)	★
22	21	25	**DISCO INFERNO** 50 CENT (SHADY AFTERMATH/INTERSCOPE)	
23	20	17	**COLLIDE** HOWIE DAY (EPIC)	★
24	26	5	**GET IT POPPIN'** FAT JOE FEAT. NELLY (TERROR SQUAD/ATLANTIC)	
25	25	7	**HOW TO DEAL** FRANKIE J (COLUMBIA)	
26	29	6	**GRIND WITH ME** PRETTY RICKY (ATLANTIC)	
27	27	7	**HOLIDAY** GREEN DAY (REPRISE)	★
28	30	10	**COLD** CROSSFADE (FG/COLUMBIA)	★
29	33	6	**THESE WORDS** NATASHA BEDINGFIELD (EPIC)	
30	24	16	**HATE IT OR LOVE IT** THE GAME FEAT. 50 CENT (AFTERMATH/G-UNIT/INTERSCOPE)	★
31	28	23	**OBSESSION (NO ES AMOR)** FRANKIE J FEAT. BABY BASH (COLUMBIA)	
32	31	7	**GIRLFIOHT** BROOKE VALENTINE (SUBLIMINAL/VIRGIN)	
33	32	18	**LONELY** AKON (SRC/UNIVERSAL/UMRG)	
34	42	3	**COOL** GWEN STEFANI (INTERSCOPE)	
35	40		**ENERGY** NATALIE FEAT. BABY BASH (LATIUM/UNIVERSAL/UMRG)	
36	37	21	**GOIN' CRAZY** NATALIE (LATIUM/UNIVERSAL/UMRG)	
37	39	5	**LOSE CONTROL** MISSY ELLIOTT (THE GOLD MIND/ATLANTIC)	
38	38	20	**CANDY SHOP** 50 CENT FEAT. OLIVIA (SHADY AFTERMATH/INTERSCOPE)	
39	36		**LIKE YOU** DADDY YANKEE (EL CARTEL/VI MACHETE)	
40	43	3	**SPEED OF SOUND** COLDPLAY (CAPITOL)	
41	35	1	**OKAY** NIVEA FEAT. LIL JON & YOUNGBLOODZ (JIVE/ZOMBA)	
42	41	5	**FALL TO PIECES** AVRIL LAVIGNE (RCA/RMG)	★
43	46	2	**NOTICE ME** NO RIDAZ FEAT. ANGELINA (NASTYBOY/UPSTAIRS)	
44	45	22	**IT'S LIKE THAT** MARIAH CAREY (ISLAND/IDJMG)	
45	–	1	**SUMMER NIGHTS** LIL ROS (UPSTAIRS)	
46	–	1	**LET ME HOLD YOU** BOW WOW FEATURING OMARION (COLUMBIA)	
47	47	2	**BEVERLY HILLS** WEEZER (GEFFEN)	
48	44	6	**WAIT (THE WHISPER SONG)** YING YANG TWINS (COLLIPARK/TVT)	
49	–		**PIMPIN' ALL OVER THE WORLD** LUDACRIS FEAT. BOBBY VALENTINO (DTP/DEF JAM SOUTH/IDJMG)	
50	–	1	**THESE BOOTS ARE MADE FOR WALKIN'** JESSICA SIMPSON (NE/COLUMBIA)	

115 mainstream top 40 stations are electronically monitored 24 hours a day, 7 days a week. This data is used to compile the Pop 100

HOT SINGLES SALES

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT / PROMOTION LABEL)
1	6	2	**INSIDE YOUR HEAVEN/VEHICLE** ★1 1 WK 50 BICE (RCA/RMG)
2	1	3	**INSIDE YOUR HEAVEN/INDEPENDENCE DAY** CARRIE UNDERWOOD (ARISTA/RMG)
3	2	10	**DON'T CHA** THE PUSSYCAT DOLLS (A&M/INTERSCOPE)
4	3	13	**IN THE KITCHEN/TRAPPED IN THE CLOSET (CHAPTER 1 OF 5)** R. KELLY (JIVE/ZOMBA)
5	4	11	**WHEN YOU TELL ME THAT YOU LOVE ME** AMERICAN IDOL FINALISTS SEASON 4 (RCA/RMG)
6	5	7	**SO FRESH** MIRANDA (WORLD AFFILIATED ENTERTAINMENT)
7	6	2	**TAURUS HERE** TAURUS (LANDMINE)
8	–	1	**FROM THE BOTTOM OF MY HEART** STEVIE WONDER (MOTOWN/UMRG)
9	9	3	**LOSE CONTROL** MISSY ELLIOTT (THE GOLD MIND/ATLANTIC)
10	7	18	**DO YOU BELIEVE IN MAOIC** ALY & A.J. (HOLLYWOOD)
11	–	1	**GO!** COMMONIG O O O (GEFFEN)
12	–	1	**ALL BECAUSE OF YOU** MARQUES HOUSTON (TOUS/UNIVERSAL/UMRG)
13	11	12	**HOLLABACK OIRL** GWEN STEFANI (INTERSCOPE)
14	20	13	**SATURDAY NIGHT** AARON CARTER (PARADISE/TRANS CONTINENTAL)
15	10	4	**BLUE ORCHID** THE WHITE STRIPES (THIRD MAN/V2)
16	12	4	**SO SEOUCTIVE** TONY YAYO FEAT. 50 CENT (G-UNIT/INTERSCOPE)
17	17	21	**SOLDIER** DESTINY'S CHILD FEAT. T.I. & LIL WAYNE (COLUMBIA)
18	18	3	**GET IT POPPIN'** FAT JOE FEAT. NELLY (TERROR SQUAD/ATLANTIC)
19	–	1	**DIAMONDS FROM SIERRA LEONE** KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)
20	14	20	**WE WILL BECOME SILHOUETTES/BE STILL MY HEART** THE POSTAL SERVICE (SUB POP)
21	15	10	**ONE WORD** KELLY OSBOURNE (SANCTUARY)
22	18	8	**JUST A LIL BIT** 50 CENT (SHADY AFTERMATH/INTERSCOPE)
23	22	7	**LISTEN TO YOUR HEART** D.H.T. (ROBBINS)
24	19	2	**PIMPIN' ALL OVER THE WORLD** LUDACRIS FEAT. BOBBY VALENTINO (DTP/DEF JAM SOUTH/IDJMG)
25	23	35	**LOSE MY BREATH** DESTINY'S CHILD (COLUMBIA)

HITPREDICTOR

DATA PROVIDED BY [redacted]

See chart legend for rules and explanations. Yellow indicates recently tested title. ★ indicates New Release

ARTIST/Title/LABEL (Score) — Chart Rank

POP 100 AIRPLAY

★ THE BLACK EYED PEAS Just The Girl LAVA (78.3)	–
★ MARIAH CAREY Shake It Off IDJMG (67.8)	–
Scars GEFFEN (66.7)	11
Listen To Your Heart ROBBINS (72.9)	14
Untitled (How Can This Neppon To Me?) LAVA (77.4)	18
Chariot RMG (66.1)	20
You And Me GEFFEN (70.5)	21
Holiday REPRISE (73.4)	27
Cold COLUMBIA (74.1)	28

AOULT TOP 40

Behind These Hazel Eyes RMG (71.1)	10
Wordplay ATLANTIC (72.3)	19
Holiday REPRISE (79.0)	19
Incomplete ZOMBA (77.0)	21
No Matter Whot IOJMG (68.3)	37
Scars GEFFEN (66.4)	–

ADULT CONTEMPORARY

Incomplete ZOMBA (71.7)	10
Homesick CURB (84.7)	11
Sunday Morning RMG (79.4)	19
Ooh Child DK-E (65.3)	20
I Could CURB (73.8)	22
Bless The Broken Road HOLLYWOOD (75.3)	23
Beautiful Soul HOLLYWOOD (70.8)	29

MODERN ROCK

★ AUDIOSLAVE Doesn't Remind Me INTERSCOPE (74.3)	–
Can't Repeat COLUMBIA (76.7)	18
Right Here ATLANTIC (67.7)	11
Wake Me Up When September Ends REPRISE (64.2)	14
Colors COLUMBIA (69.5)	23
Brother WARNER BROS. (67.2)	–
City Of Blinding Lights INTERSCOPE (68.2)	–

POP 100: The top Pop singles & tracks, according to mainstream top 40 radio audience impressions measured by Nielsen Broadcast Data Systems, and sales compiled by Nielsen SoundScan. See Chart Legend for rules and explanations. © 2005, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved. **POP 100 AIRPLAY:** Legend located below chart. **SINGLES SALES:** This data is used to compile both the Billboard Hot 100 and Pop 100. See Chart Legend for rules and explanations. © 2005, VNU Business Media, Inc. All rights reserved. **HITPREDICTOR:** See Chart Legend for rules and explanations. © 2005, Promosquad and HitPredictor are trademarks of Think Fast LLC.

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SALES DATA COMPILED BY Nielsen SoundScan

Billboard R&B/HIP-HOP JULY 9 2005

TOP R&B/HIP-HOP ALBUMS

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST / IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	Title	CERT	PEAK POSITION
1	HOT SHOT DEBUT		1	#1 1 WK BOYZ N DA HOOD / BAD BOY 83810/AG (18.98)	Boyz N Da Hood		1
2	NEW		1	KEYSHIA COLE / A&M 000404*/INTERSCOPE (13.98)	The Way It Is		2
3	1	2	11	MARIAH CAREY / ISLAND 003943*/IDJMG (13.98)	The Emancipation Of Mimi	2	1
4	NEW		1	BIRDMAN / CASH MONEY 004228*/UMRG (13.98)	Fast Money		4
5	NEW		1	PATTI LABELLE / DEF SOUL CLASSICS 004638/IDJMG (13.98)	Classic Moments		5
6	8	5	16	MIKE JONES / SWITCHHOUSE/ASYLUM 49340*/WARNER BROS. (18.98)	Who Is Mike Jones?	■	1
7	4	4	8	COMMON / G.O.O.D./GEFFEN 004870*/INTERSCOPE (13.98/8.98)	Be		1
8	3	1	3	THE BLACK EYED PEAS / A&M 004345*/INTERSCOPE (13.98/8.98)	Monkey Business		1
9	5	3	6	KEM / MOTOWN 004232/UMRG (13.98)	Album II		1
10	2	–	2	FAT JOE / TERROR SQUAD/ATLANTIC 83749*/AG (18.98)	All Or Nothing		2
11	7	10	45	LYFE JENNINGS / COLUMBIA 90946/SONY MUSIC (12.98)	Lyfe 268-192		7
12	NEW		1	MASTER P / NEW NO LIMIT 5780*/KOCH (17.98)	Ghetto Bill		12
13	6	7	6	PRETTY RICKY / ATLANTIC 83786/AG (18.98)	Bluestars		5
14	9	6	17	50 CENT / SHADY/AFTERMATH 004092*/INTERSCOPE (13.98/8.98)	The Massacre	4	1
15	10	9	9	BOBBY VALENTINO / DEF JAM 004094*/IDJMG (13.98)	Disturbing The Peace Presents Bobby Valentino	●	1
16	11	14	31	FANTASIA / J 64235*/RMG (18.98)	Free Yourself	■	2
17	14	16	5	MARQUES HOUSTON / T.U.G./UNIVERSAL 004698/UMRG (13.98)	Naked		5
18	13	15	30	CIARA / SHO'NUFF MUSIC/LINE/LAFACE 62819*/ZOMBA (18.98/12.98)	Goodies	2	1
19	17	22	33	DESTINY'S CHILD / COLUMBIA 92595/SONY MUSIC (18.98)	Destiny Fulfilled	3	1
20	15	18	34	THE GAME / AFTERMATH/G-UNIT 003562*/INTERSCOPE (13.98/8.98)	The Documentary	2	1
21	12	11	9	B.G. / CHOPPA CITY 5818/KOCH (17.98)	The Heart Of The Streetz		8
22	NEW		1	TLC / LAFACE 50208/ZOMBA (18.98)	Now & Forever: The Hits		22
23	18	12	20	JOHN LEGEND / G.O.O.D./COLUMBIA 92778*/SONY MUSIC (18.98)	Get Lifted	■	1
24	26	26	9	GREATEST GAINER AMERIE / COLUMBIA 90763/SONY MUSIC (18.98)	Touch		3
25	20	6	3	JODECI / UNIVERSAL/CHRONICLES 001812/UME (13.98)	Back To The Future: The Very Best Of Jodeci		8
26	21	25	29	LUDACRIS / DTP/DEF JAM SOUTH 003483*/IDJMG (13.98/8.98)	The Red Light District	■	1
27	NEW		1	ERIC BENET / FRIDAY/REPRISE 47970/WARNER BROS. (18.98)	Hurricane		27
28	22	28	20	T.I. / GRAND HUSTLE/ATLANTIC 83734*/AG (18.98)	Urban Legend	■	1
29	23	23	33	112 / DEF SOUL 004471*/IDJMG (13.98)	Pleasure & Pain		2
30	16	13	5	SOUNDTRACK / DEBRT/UNIVERSAL 004552*/UMRG (13.98)	The Longest Yard		10
31	19	27	32	AKON / SRC/UNIVERSAL 000860*/UMRG (13.98)	Trouble	■	11
32	29	32	18	OMARION / T.U.G./EPIC 92818/SONY MUSIC (18.98)	O	●	1
33	31	36	14	FRANKIE J / COLUMBIA 80945/SONY MUSIC (18.98)	The One	●	3
34	25	24	12	FAITH EVANS / CAPITOL 77297* (18.98)	The First Lady	●	1
35	27	21	13	WILL SMITH / OVERBROOK 004306*/INTERSCOPE (13.98)	Lost And Found		4
36	28	30	7	JOHN CENA & THA TRADEMARC / WWE COLUMBIA 82456/SONY MUSIC (18.98)	You Can't See Me		10
37	37	37	8	DADDY YANKEE / EL CARTEL/VI 450639/MACHETE (15.98)	Barrio Fino	■	33
38	35	33	33	EMINEM / SHADY/AFTERMATH 003771*/INTERSCOPE (13.98/8.98)	Encore	4	1
39	24	17	5	YOUNG GUNZ / ROC-A-FELLA/DEF JAM 004419*/IDJMG (13.98)	Brothers From Another		4
40	30	31	5	GUCCI MANE / LAFLARE/BIG CAT 3016/TOMMY BOY (17.98)	Trap House		20
41	32	20	6	MEMPHIS BLEEK / ROC-A-FELLA/DEF JAM 004164*/IDJMG (13.98)	534		3
42	33	29	10	BEANIE SIGEL / DOMG/CRIMINAL BACKGROUND 003082*/IDJMG (13.98/8.98)	The B. Coming		1
43	34	34	30	JOSS STONE / S-CURVE 84897* (18.98)	Mind Body & Soul	●	15
44	36	38	12	DONNIE MCCLURKIN / VERITY 64157/ZOMBA (17.98)	Psalms, Hymns & Spiritual Songs	●	5
45	NEW		1	LEELA JAMES / WARNER BROS. 46327 (13.98)	A Change Is Gonna Come		45
46	41	35	9	MINT CONDITION / CAGED BIRD 0474/IMAGE (15.98 CD/DVD)	Livin' The Luxury Brown		11
47	45	41	67	USHER / LAFACE 63982/ZOMBA (18.98/12.98)	Confessions	11	1
48	42	42	10	SOUNDTRACK / RDMTN/MOTOWN 004615/UMRG (13.98)	Tyler Perry's Diary Of A Mad Black Woman		8
49	48	50	32	BONE THUGS-N-HARMONY / RUTHLESS 25423 (18.98)	Greatest Hits		38
50	43	43	33	LIL JON & THE EAST SIDE BOYZ / BME 2680*/TVT (17.98/11.98)	Crunk Juice	2	2
51	40	19	15	BROOKE VALENTINE / SUBLIMINAL 04229*/VIRGIN (18.98)	Chain Letter		3
52	46	51	44	PITBULL / DIAZ BROTHERS 2560*/TVT (18.98/11.98)	M.I.A M.I. (Money Is A Major Issue)	●	7
53	44	46	22	LIL' BOOSIE AND WEBBIE / TRILL 46330/ASYLUM (17.98)	Gangsta Musik		35
54	NEW		1	GURU / 7 GRAND 5* STUDIO (18.98)	Version 7.0: The Street Scriptures		54
55	39	40	10	SOUNDTRACK / HYPNOTIZE MINDS/COLUMBIA 50884/SONY MUSIC (21.98 CD/DVD)	Three 6 Mafia Presents Choices II: The Setup		3
56	59	60	52	PACE SETTER LIL WAYNE / CASH MONEY 001537*/UMRG (13.98)	Tha Carter	●	2
57	50	48	25	MARIO / 3RD STREET/J 61985*/RMG (18.98)	Turning Point	■	2
58	52	52	7	LAVA HOUSE AND LIL BOOSIE: CLICK CLACK CONNECTION / LAVA HOUSE 0001 (15.98)	United We Stand, Divided We Fall		44
59	57	47	23	CAM'RON / ROC-A-FELLA/DEF JAM 002726*/IDJMG (13.98/8.98)	Purple Haze	●	4
60	47	45	33	SNOOP DOGG / DOGGYSTYLE/GEFFEN 003763*/INTERSCOPE (13.98/8.98)	R&G (Rhythm & Gangsta): The Masterpiece	■	4
61	54	49	8	NIVEA / JIVE 67156/ZOMBA (18.98)	Complicated		9
62	53	44	100	THE BLACK EYED PEAS / A&M 002854/INTERSCOPE (16.98)	Elephunk	2	23
63	56	54	30	SMOKIE NORFUL / EMI GOSPEL 27795 (17.98)	Nothing Without You		15
64	51	55	22	VARIOUS ARTISTS / WORD/CURB/EMI CMG/VERITY 65344/ZOM0A (19.98/12.98)	WOW Gospel 2005	●	13
65	NEW		1	LITTLE BROTHER / FAST LIFE 34*/(17.98)	The Chittlin Circuit 1.5		65
66	58	56	6	VARIOUS ARTISTS / WARNER MUSIC GROUP/BMG STRATEGIC MARKETING GROUP 74691 WARNER STRATEGIC MARKETING (18.98)	Totally Hits 2005		27
67	NEW		1	SOUNDTRACK / SOCIAL CAPITAL 88888/FORSTER BROS. (15.98)	Rize		67
68	70		2	JUELZ SANTANA / DIPLOMATS 2005 (15.98)	Back Like Cooked Crack		68
69	55	–	2	DR. CHARLES G. HAYES AND THE WARRIORS / ICEE INSPIRATIONAL 7206 ICEE (15.98)	The Remix		55
70	74	76	5	VARIOUS ARTISTS / MOTOWN 003900/UME (13.98)	Motown: Remixed		38
71	61	67	63	ALICIA KEYS / J 59712*/RMG (18.98/15.98)	The Diary Of Alicia Keys	3	1
72	60	61	92	ANTHONY HAMILTON / SO SO DEF 52107/ZOMBA (18.98)	Comin' From Where I'm From	■	6
73	76	73	45	JILL SCOTT / HIDDEN BEACH/EPIC 92773*/SONY MUSIC (18.98)	Beautifully Human: Words And Sounds Vol. 2	●	1
74	62	58	36	TRICK DADDY / SLIP N SLIDE/ATLANTIC 83877*/AG (18.98/12.98)	Thug Matrimony: Married To The Streets	●	1
75	69	77	19	MICHAEL B. SUTTON / LITTLE DIZZY 8881 (14.98)	Hopeless Romantic		69

▶▶ FOR A COMPLETE LISTING OF THE HOT R&B/HIP-HOP ALBUMS, CHECK OUT WWW.BILLBOARD.COM

TOP REGGAE ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST / IMPRINT & NUMBER / DISTRIBUTING LABEL	Title	CERT
1	NEW	1	#1 1 WK VARIOUS ARTISTS / VP 1726*	Reggae Gold 2005	
2	1	24	BOB MARLEY AND THE WAILERS / TUFF GONG/ISLAND CHRONICLES 004008/UME	Gold	
3	2	73	SOUNDTRACK / MAVERICK 48675/WARNER BROS.	50 First Dates	●
4	3	10	MATISYAHU / JDUB 805022/OR	Live At Stubbs	
5	4	5	VARIOUS ARTISTS / RAZOR & TIE 89100	Blazin' Reggae	
6	5	50	BOB MARLEY / MADACY 50134	The Best Of Bob Marley	
7	6	41	SKINDRED / BIELER BROS./LAVA 93304/AG	Babylon	
8	8	3	VARIOUS ARTISTS / VP 1730*	Soca Gold 2005	
9	7	3	MORGAN HERITAGE / VP 1685*	Full Circle	
10	10	9	VARIOUS ARTISTS / SEQUENCE 8028	Power 96 Presents: Dancehall Twice As Nice	
11	9	6	BOB MARLEY / MADACY SPECIAL PRODUCTS 50501/MADACY	Bob Marley Collection	
12	14	17	VARIOUS ARTISTS / VP 1700*	Strictly The Best 32	
13	13	39	KEVIN LYTTLE / ATLANTIC 83730* AG	Kevin Lyttle	●
14	12	5	VARIOUS ARTISTS / JET STAR 2084	Reggae Hits 34	
15	11	8	BOB MARLEY / MADACY SPECIAL PRODUCTS 50541/MADACY	20 Best Of Bob Marley	

BETWEEN THE BULLETS rgeorge@billboard.com

BOYZ PUT BAD BOY BACK ON MAP

Boyz N Da Hood claim the No. 1 position on Top R&B/Hip-Hop Albums for Bad Boy with the label's first album since moving to WEA and its best core-store opener in two years.

The foursome—Big Gee, Duke, Young Jeezy and Jody Breeze—and their self-titled set become Bad Boy's best core-panel start since Da Band's "Too Hot for TV" in 2003.



At the overall panel, the Atlanta quartet moved 101,000 units, good for No. 5 on The Billboard 200.

Dubbed the N.W.A of the South, the group reached the top five at BET. Young Jeezy will release a solo project on Def Jam, and Jody Breeze inked a similar deal with Warner Bros.

—Raphael George

See Charts Legend for rules and explanations. All rights reserved. **HOT R&B/HIP-HOP AIRPLAY:** 137 stations are electronically monitored 24 hours a day, 7 days a week. This data is used to compile the Hot R&B/Hip-Hop Singles & Tracks chart. © 2005, VNU Business Media, Inc. and Nielsen SoundScan, Inc. Legend information continues at bottom of page.

JULY 9 2005

R&B/HIP-HOP Billboard

AIRPLAY MONITORED BY Nielsen Broadcast Data Systems

SALES DATA COMPILED BY Nielsen SoundScan

HOT R&B/HIP-HOP AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT / PROMOTION LABEL)	HOT PROSPECT
1	1	15	**WE BELONG TOGETHER** (4 WKS) MARIAH CAREY (ISLAND/IDJMG)	☆
2	4	20	**FREE YOURSELF** FANTASIA (J/RMG)	☆
3	2	29	**SLOW DOWN** BOBBY VALENTINO (DTP/DEF JAM/IDJMG)	
4	3	22	**WAIT (THE WHISPER SONG)** YING YANG TWINS (COLLIPARK/TVT)	
5	10	9	**LET ME HOLD YOU** BOW WOW FEAT. OMARION (COLUMBIA/SUM)	☆
6	11	19	**CATER 2 U** DESTINY'S CHILD (COLUMBIA/SUM)	
7	6	15	**GRIND WITH ME** PRETTY RICKY (ATLANTIC)	☆
8	5	16	**JUST A LIL BIT** 50 CENT (SHADY/AFTERMATH/INTERSCOPE)	☆
9	13	19	**MUST BE NICE** LYFE JENNINGS (COLUMBIA/SUM)	☆
10	9	24	**GIVE ME THAT** WEBBIE FEAT. BUN B (TRILL/ASYLUM/ATLANTIC)	
11	14	6	**PIMPIN' ALL OVER THE WORLD** LUDACRIS FEAT. BOBBY VALENTINO (DTP/DEF JAM SOUTH/IDJMG)	☆
12	8	25	**OH** CIARA FEAT. LUDACRIS (SHO'NUFF-MUSICLINE/LAFACE/ZOMBA)	☆
13	7	12	**TRAPPED IN THE CLOSET** R. KELLY (JIVE/ZOMBA)	☆
14	12	22	**U ALREADY KNOW** 112 FEAT. FOXY BROWN (DEF SOUL/IDJMG)	☆
15	15	6	**HOLLABACK GIRL** GWEN STEFANI (INTERSCOPE)	
16	16	7	**DREAMS** THE GAME (AFTERMATH/G-UNIT/INTERSCOPE)	☆
17	21	10	**BACK THEN** MIKE JONES (SWISHAHOUSE/ASYLUM/WARNER BROS.)	
18	17	17	**DEM BOYZ** BOYZ N DA HOOD (BAD BOY)	
19	25	12	**MAKE HER FEEL GOOD** TEAIRRA MARI (ROC-A-FELLA/DEF JAM/IDJMG)	
20	27	23	**I CAN'T STOP LOVING YOU** KEM (MOTOWN/UMRG)	
21	19	7	**GET IT POPPIN'** FAT JOE FEAT. NELLY (TERROR SQUAD/ATLANTIC)	
22	24	9	**SO SEDUCTIVE** TONY YAYO FEAT. 50 CENT (G-UNIT/INTERSCOPE)	☆
23	23	13	**ASAP** T.I. (GRAND HUSTLE/ATLANTIC)	☆
24	22	10	**DIAMONDS FROM SIERRA LEONE** KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)	
25	29	10	**LOSE CONTROL** MISSY ELLIOTT (THE GOLD MIND/ATLANTIC)	☆
26	20	22	**TRUTH IS** FANTASIA (J/RMG)	☆
27	32	19	**ALL BECAUSE OF YOU** MARQUES HOUSTON FEAT. YOUNG ROME (T.U.G./UNIVERSAL/UMRG)	☆
28	30	20	**AGAIN** FAITH EVANS (CAPITOL)	☆
29	18	28	**I'M A HUSTLA** CASSIDY (FULL SURFACE/J/RMG)	☆
30	42	11	**(I JUST WANT IT) TO BE OVER** KEYSHIA COLE (A&M/INTERSCOPE)	
31	40	7	**AND THEN WHAT** YOUNG JEEZY FEAT. MANNIE FRESH (SHO'NUFF/DEF JAM/IDJMG)	
32	26	40	**LET ME LOVE YOU** MARIO (3RD STREET/J/RMG)	☆
33	31	19	**HOW COULD YOU** MARIO (3RD STREET/J/RMG)	☆
34	37	9	**CHARLIE LAST NAME: WILSON** CHARLIE WILSON (JIVE/ZOMBA)	
35	43	10	**WELCOME TO JAMROCK** DAMIAN "JR. GONG" MARLEY (GHETTO YOUTHS/TUFF GONG)	
36	28	16	**GIRL** DESTINY'S CHILD (COLUMBIA/SUM)	☆
37	33	19	**CAN'T SATISFY HER** I WAYNE (VP)	
38	46	5	**GOI** COMMON (G.O.O.D./GEFFEN/INTERSCOPE)	☆
39	45	11	**GOTTA MAKE IT** TREY SONGZ FEAT. TWISTA (SONG BOOK/ATLANTIC)	
40	48	4	**TELL ME** BOBBY VALENTINO (DTP/DEF JAM/IDJMG)	☆
41	53	5	**GOTTA GETCHA** JERMAINE DUPRI (SO SO DEF/VIRGIN)	☆
42	34	9	**TOUCH** OMARION (T.U.G./EPIC/SUM)	
43	38	33	**ORDINARY PEOPLE** JOHN LEGEND (G.O.O.D./COLUMBIA/SUM)	☆
44	35	25	**HATE IT OR LOVE IT** THE GAME FEAT. 50 CENT (AFTERMATH/G-UNIT/INTERSCOPE)	☆
45	36	25	**1 THING** AMERIE (COLUMBIA/SUM)	
46	41	12	**OA MVP** MARY J. BLIGE FEAT. THE GAME & 50 CENT (GEFFEN/INTERSCOPE)	☆
47	51	13	**GOTTA GO GOTTA LEAVE (TIRED)** VIVIAN GREEN (COLUMBIA/SUM)	
48	-	1	**PLAYA'S ONLY** R. KELLY FEAT. THE GAME (JIVE/ZOMBA)	☆
49	54	9	**DEAR SUMMER** JAY Z (ROC-A-FELLA/DEF JAM/IDJMG)	
50	55	13	**SITTIN' SIDEWAYZ** PAUL WALL (SWISHAHOUSE/ASYLUM/ATLANTIC)	

ADULT R&B

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT / PROMOTION LABEL)
1	2	15	**FREE YOURSELF** (1 WK) FANTASIA (J/RMG)
2	1	25	**I CAN'T STOP LOVING YOU** KEM (MOTOWN/UMRG)
3	3	9	**WE BELONG TOGETHER** MARIAH CAREY (ISLAND/IDJMG)
4	4	20	**AGAIN** FAITH EVANS (CAPITOL)
5	11	6	**CHARLIE LAST NAME: WILSON** CHARLIE WILSON (JIVE/ZOMBA)
6	5	32	**TRUTH IS** FANTASIA (J/RMG)
7	8	19	**I'M READY** MINT CONDITION (CAGED BIRD IMAGE)
8	7	46	**FOREVER, FOR ALWAYS, FOR LOVE** LALAH HATHAWAY (GRP/VERVE)
9	10	10	**PURIFY ME** INDIA.ARIE (ROWDY/MOTOWN/UMRG)
10	13	15	**GIRL** DESTINY'S CHILD (COLUMBIA/SUM)
11	6	29	**EVERYTIME YOU GO AWAY** BRIAN MCKNIGHT (MOTOWN/UMRG)
12	9	26	**ORDINARY PEOPLE** JOHN LEGEND (G.O.O.D./COLUMBIA/SUM)
13	12	31	**LET ME LOVE YOU** MARIO (3RD STREET/J/RMG)
14	15	9	**TRAPPED IN THE CLOSET** R. KELLY (JIVE/ZOMBA)
15	18	3	**FROM THE BOTTOM OF MY HEART** STEVIE WONDER (MOTOWN/UMRG)
16	17	8	**CROSS MY MIND** JILL SCOTT (HIDDEN BEACH/EPIC/SUM)
17	20	5	**SORRY FOR THE STUPID THINGS** BABYFACE (J/RMG)
18	19	10	**GOTTA GO GOTTA LEAVE (TIRED)** VIVIAN GREEN (COLUMBIA/SUM)
19	14	8	**SERIOUS** ANITA BAKER (BLUE NOTE/VIRGIN)
20	16	16	**SO WHAT THE FUSS** STEVIE WONDER (MOTOWN/UMRG)
21	22	9	**SLOW DOWN** BOBBY VALENTINO (DTP/DEF JAM/IDJMG)
22	24	4	**PLEASE** TONI BRAXTON (BLACKGROUND/UMRG)
23	34	2	**AIN'T NO WAY** PATTI LABELLE FEAT. MARY J. BLIGE (DEF SOUL CLASSICS/IDJMG)
24	25	10	**BETTER AND BETTER** LALAH HATHAWAY (MESA BLUEMOON/PYRAMID)
25	28	3	**FINO YOUR WAY (BACK IN MY LIFE)** KEM (MOTOWN/UMRG)

HOT R&B/HIP HOP SINGLES SALES

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT / PROMOTION LABEL)
1	3	10	**DON'T CHA** (1 WK) THE PUSSYCAT DOLLS (A&M/INTERSCOPE)
2	4	2	**TAURUS HERE** TAURUS (LANDMINE)
3	1	13	**IN THE KITCHEN/TRAPPED IN THE CLOSET (CHAPTER 1 OF 9)** R. KELLY (JIVE/ZOMBA)
4	6	3	**LOSE CONTROL** MISSY ELLIOTT (THE GOLD MIND/ATLANTIC)
5	8	4	**SO SEDUCTIVE** TONY YAYO FEAT. 50 CENT (G-UNIT/INTERSCOPE)
6	-	1	**THAT GIRL** TRE FEAT. TWENTY II (SEL/SUM)
7	9	11	**HOLLABACK GIRL** GWEN STEFANI (INTERSCOPE)
8	30	2	**GOI** COMMON (G.O.O.D./GEFFEN)
9	24	2	**DIAMONDS FROM SIERRA LEONE** KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)
10	2	9	**SO FRESH** MIRANDA (WORLD AFFILIATED ENTERTAINMENT)
11	-	1	**FROM THE BOTTOM OF MY HEART** STEVIE WONDER (MOTOWN/UMRG)
12	11	3	**GET IT POPPIN'** FAT JOE FEAT. NELLY (TERROR SQUAD/ATLANTIC)
13	5	10	**BIG WHEELS** GLASS JOE FEAT. PRETTY RICKY (FELONIOUS)
14	12	8	**BE ME** RUTH (BLAD PSYIRCLE)
15	15	3	**DREAMS** THE GAME (AFTERMATH/G-UNIT/INTERSCOPE)
16	13	9	**JUST A LIL BIT** 50 CENT (SHADY/AFTERMATH/INTERSCOPE)
17	31	3	**ALL BECAUSE OF YOU** MARQUES HOUSTON (T.U.G./UNIVERSAL/UMRG)
18	19	2	**THERE THEY GO** TOP NOTCH (COOL MILLION)
19	17	5	**PON DE REPLAY** RIHANNA (SRP/DEF JAM/IDJMG)
20	20	5	**BROKE & TRIFLIN'** TIMBUK II (RAW NAKED & TAKEET PRIDE)
21	7	3	**CRY 4 ME** DOLLA & SKEET (BALL BOY)
22	18	2	**PIMPIN' ALL OVER THE WORLD** LUDACRIS FEAT. BOBBY VALENTINO (DTP/DEF JAM SOUTH/IDJMG)
23	21	2	**PLAYA'S ONLY** R. KELLY FEAT. THE GAME (JIVE/ZOMBA)
24	47	11	**(I JUST WANT IT) TO BE OVER** KEYSHIA COLE (A&M/INTERSCOPE)
25	33	9	**MAKE HER FEEL GOOD** TEAIRRA MARI (ROC-A-FELLA/DEF JAM/IDJMG)

RHYTHMIC AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT / PROMOTION LABEL)	HOT PROSPECT
1	1	14	**WE BELONG TOGETHER** (2 WKS) MARIAH CAREY (ISLAND/IDJMG)	☆
2	2	14	**JUST A LIL BIT** 50 CENT (SHADY/AFTERMATH/INTERSCOPE)	☆
3	3	15	**GRIND WITH ME** PRETTY RICKY (ATLANTIC)	☆
4	4	13	**HOLLABACK GIRL** GWEN STEFANI (INTERSCOPE)	☆
5	5	16	**OH** CIARA FEAT. LUDACRIS (SHO'NUFF-MUSICLINE/LAFACE/ZOMBA)	☆
6	7	7	**GET IT POPPIN'** FAT JOE FEAT. NELLY (TERROR SQUAD/ATLANTIC)	
7	6	11	**HOW TO DEAL** FRANKIE J (COLUMBIA/SUM)	
8	10	9	**SUMMER NIGHTS** LIL ROB (UPSTAIRS)	
9	8	9	**ENERGY** NATALIE FEAT. BABY BASH (LATIUM/UNIVERSAL/UMRG)	
10	11	5	**PON DE REPLAY** RIHANNA (SRP/DEF JAM/IDJMG)	
11	9	9	**LOSE CONTROL** MISSY ELLIOTT FEAT. CIARA & FAT MAN SCOOP (THE GOLD MIND/ATLANTIC)	☆
12	14	4	**LET ME HOLD YOU** BOW WOW FEAT. OMARION (COLUMBIA/SUM)	☆
13	16	9	**DREAMS** THE GAME (AFTERMATH/G-UNIT/INTERSCOPE)	☆
14	20	5	**PIMPIN' ALL OVER THE WORLD** LUDACRIS FEAT. BOBBY VALENTINO (DTP/DEF JAM SOUTH/IDJMG)	
15	13	19	**HATE IT OR LOVE IT** THE GAME FEAT. 50 CENT (AFTERMATH/G-UNIT/INTERSCOPE)	
16	15	17	**HOW COULD YOU** MARIO (3RD STREET/J/RMG)	☆
17	21	8	**MAKE HER FEEL GOOD** TEAIRRA MARI (ROC-A-FELLA/DEF JAM/IDJMG)	
18	12	23	**BABY I'M BACK** BABY BASH FEAT. AKON (LATIUM/UNIVERSAL/UMRG)	
19	17	21	**SLOW DOWN** BOBBY VALENTINO (DTP/DEF JAM/IDJMG)	
20	25	5	**GIVE ME THAT** WEBBIE FEAT. BUN B (TRILL/ASYLUM/ATLANTIC)	
21	23	8	**DON'T PHUNK WITH MY HEART** THE BLACK EYED PEAS (A&M/INTERSCOPE)	
22	18	20	**SOME CUT** TRILLVILLE FEAT. CUTTY (BME/WARNER BROS.)	
23	19	19	**GIRLFIGHT** BROOKE VALENTINE FEAT. LIL JON & BIG BOI (SUBLIMINAL/VIRGIN)	☆
24	22	23	**CANDY SHOP** 50 CENT FEAT. OLIVIA (SHADY/AFTERMATH/INTERSCOPE)	☆
25	24	20	**WAIT (THE WHISPER SONG)** YING YANG TWINS (COLLIPARK/TVT)	

☆ HITPREDICTOR

DATA PROVIDED BY [redacted]

See chart legend for rules and explanations. Yellow indicates recently added title. ☆ indicates New Release.

ARTIST/Title/LABEL/(Score) — Chart Rank

R&B/HIP-HOP AIRPLAY

☆ COMMON Gol INTERSCOPE (80.0)	38
☆ DA BRAT/[redacted] Your Gonna Luv Me MAJOR WAY (77.9)	-
MARI[redacted] We Belong Together IDJMG (76.7)	1
FA[redacted] Free Yourself RMG (75.3)	4
BOW[redacted] Let Me Hold You SUM (90.3)	8
PR[redacted] Grind With Me ATLANTIC (84.8)	7
LYFE[redacted] Must Be Nice SUM (73.1)	8
LUD[redacted] Pimpin' All Over The World IDJMG (58.1)	11
HE[redacted] Dreams INTERSCOPE (86.2)	18
[redacted] So Seductive INTERSCOPE (77.0)	22
[redacted] ASAP ATLANTIC (75.8)	23
[redacted] Lose Control ATLANTIC (83.8)	25
B[redacted] Tell Me IDJMG (82.6)	40
JI[redacted] Gotta Gotcha VIRGIN (78.8)	41
R. [redacted] Playa's Only ZOMBA (83.3)	48
JOH[redacted] So High SUM (69.8)	52
[redacted] Long As You Come Home VIRGIN (78.2)	-

RHYTHMIC AIRPLAY

☆ COMMON Gol INTERSCOPE (78.7)	
☆ MARIAH CAREY Shake It Off IDJMG (86.5)	
☆ PATTY KOE Bounce SUM (78.0)	
MARIAH CA[redacted] We Belong Together IDJMG (78.7)	1
PRETTY RI[redacted] Grind With Me ATLANTIC (77.9)	3
MISSY EL[redacted] Lose Control ATLANTIC (77.7)	11
BOW W[redacted] Let Me Hold You SUM (80.4)	12
THE GA[redacted] Dreams INTERSCOPE (78.9)	13
MA[redacted] How Could You RMG (74.5)	16
R. K[redacted] Playa's Only ZOMBA (82.0)	25
BOBB[redacted] Tell Me IDJMG (69.8)	30
DES[redacted] Cater 2 You SUM (72.4)	-
TONY YA[redacted] So Seductive INTERSCOPE (80.8)	

ADULT R&B AND RHYTHMIC AIRPLAY: 51 adult R&B stations and 64 rhythmic stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. © 2005 VNU Business Media, Inc. and Nielsen SoundScan, Inc. **HOT R&B/HIPHOP SINGLES SALES:** this data is used to compile Hot R&B/Hip-Hop Singles & Tracks. © 2005 VNU Business Media, Inc. and Nielsen SoundScan, Inc. **HITPREDICTOR:** © 2005, Promosquad and HitPredictor are trademarks of Think Fast LLC.

The most popular singles and tracks, according to R&B/Hip-Hop radio audience impressions measured by Nielsen Broadcast Data Systems and sales data from a subset panel of core R&B/Hip-Hop stores compiled by Nielsen SoundScan. Greatest Gainer/Sales and Greatest Gainer/Airplay are awarded, respectively, for the largest retail sales and airplay increases on the chart. See Charts Legend for rules and explanations. © 2005, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

AIRPLAY MONITORED BY Nielsen Broadcast Data Systems
SALES DATA COMPILED BY Nielsen SoundScan

Billboard R&B/HIP-HOP

JULY 9 2005

HOT R&B/HIP-HOP SONGS

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE / PRODUCER (SONGWRITER)	ARTIST / IMPRINT / PROMOTION LABEL	CERT.	PEAK POSITION
1	1	1	10	**WE BELONG TOGETHER** (#1 6 WKS) (CURTIS MCAREY,M.SEAL,M.CAREY,D.PUPRI,M.SEAL,J.AUSTIN,D.BRISTOL,M.WARE,S.D.JOHNSON,L.WOMACK,P.WATTS,S.BLUE)	Mariah Carey ● SUMDG/MG		1
2	2	2	20	**SLOW DOWN** (TIM & BOB / B.WILSON,B.ROBINSON,T.KELLEY)	Bobby Valentino ●● OTP/DEF JAM/IOJMG		1
3	3	4	22	**WAIT (THE WHISPER SONG)** (MR.COLLIPARK,IM.CROOMS,D.`HOLMES,E.`JACKSON)	Ying Yang Twins ●● COLLIPARK/TVT		3
4	5	7	20	**FREE YOURSELF** (M.ELLIOTT,C.`KELLEMAN,M.ELLIOTT,C.BROCKMAN,N.STEWART)	Fantasia ● J/RMG		4
5	10	11	6	**GREATEST GAINER/AIRPLAY** **LET ME HOLD YOU** (J.DUPRI,NO I.D. [J.DUPRI,NO I.D.,B.RUSSELL])	Bow Wow Featuring Omarion ● COLUMBIA/SUM		5
6	12	12	19	**CATER 2 U** (R.JERKINS,R.LEWIS,B.KNOWLES,[B.KNOWLES,K.ROWLAND,M.WILLIAMS,R.JERKINS,R.LEWIS,R.WALLER])	Destiny's Child ● COLUMBIA/SUM		6
7	4	3	17	**JUST A LIL BIT** (S.STORCH [C.J.JACKSON, JR.,S.STORCH])	50 Cent ●● SHADY/AFTERMATH/INTERSCOPE		3
8	6	8	14	**GRIND WITH ME** (J.JONNIN,BIG D [J.SMITH,C.MATHIS,D.SMITH,S.SMITH,M.COOPER,J.SCHEFFER,O.BAKER])	Pretty Ricky ●● ATLANTIC		6
9	13	18	6	**PIMPIN' ALL OVER THE WORLD** (POLOW DA DON,D.SCANTLEBURY [C.BRIDGES,J.JDRES,D.SCANTLEBURY])	Ludacris Featuring Bobby Valentino ●● OTP/DEF JAM SOUTH/IOJMG		9
10	15	13	10	**MUST BE NICE** (L.JERNINGS [C.JENNINGS])	Lyfe Jennings ● COLUMBIA/SUM		10
11	8	10	24	**GIVE ME THAT** (J.ALLER /W.GRADNEY,B.FREEMAN,C.BROADUS,C.HUGO,P.L.WILLIAMS)	Webbie Featuring Bun B ● TRILL/ASYLUM/ATLANTIC		8
12	6	5	35	**OH** (A.HARRIS,V.DAVIS [C.HARRIS,A.HARRIS,V.DAVIS,C.BRIDGES,B.MUHAMMAD])	Ciara Featuring Ludacris ●● SHONUFF-MUSIC/LINE 1 AFFACE/ZOMBA		2
13	14	16	11	**HOLLABACK GIRL** (THE NEPTUNES,G.STEFAN,P.L.WILLIAMS)	Gwen Stefani ●● INTERSCOPE	■	13
14	7	6	12	**TRAPPED IN THE CLOSET** (R.KELLY [R.KELLY])	R. Kelly ●● JIVE/ZOMBA		6
15	11	9	22	**U ALREADY KNOW** (FOCUS,S.GARRETT [S.DARRETT,B.EDWARDS,JR.,DA TWELVE FIVERS,J.PARKER])	112 Featuring Foxy Brown ●● DEF SOUL/IOJMG		3
16	15	14	7	**DREAMS** (K.WEST [J.TAYLOR,K.WEST])	The Game ●● AFTERMATH/G-UNIT/INTERSCOPE		14
17	20	23	8	**SO SEDUCTIVE** (PUNCH [M.BERNARD,C.J.JACKSON, JR.,M.NARPER])	Tony Yayo Featuring 50 Cent ●● G-UNIT/INTERSCOPE		17
18	25	34	4	**LOSE CONTROL** (M.ELLIOTT,M.ELLIOTT,C.HARRIS,G.ISAAC III,J.ATKINS,R.DAVIS,C.HUDSON)	Missy Elliott Featuring Ciara & Fat Man Scoop ●● THE GOLD MIND/ATLANTIC		18
19	26	32	12	**MAKE HER FEEL GOOD** (SGARRETT/THE COSTARS,S.GARRETT,J.DIKINE,JR.VOCU/PETROE,BARRIER,W.GRIFFIN,W.HUTCHISON)	Teairra Mari ●● ROC-A-FELLA/DEF JAM/IOJMG		19
20	17	21	7	**GET IT POPPIN'** (S.STORCH [J.CARTEGENA,S.STORCH])	Fat Joe Featuring Nelly ●● TERROR SQUAD/ATLANTIC		17
21	23	30	10	**BACK THEN** (S.WILLIAMS,M.WATTS [M.JONES,S.WILLIAMS])	Mike Jones ● SWISHAHOUSE/ASYLUM/WARNER BROS		21
22	21	31	10	**DIAMONDS FROM SIERRA LEONE** (K.WEST,D.SPRINGSTEEN,J.BRION [K.WEST,D.HARRIS,D.BLACK,J.BARRY])	Kanye West ●● ROC-A-FELLA/DEF JAM/IOJMG		21
23	10	24	19	**DEM BOYZ** (M.TI [C.MOORE,J.JERKINS,L.DIXON,J.WHITE])	Boyz N Da Hood ● BAD BOY		10
24	24	18	13	**ASAP** (S.HOLMES [C.NARRIS,M.NOLMES])	T.I. ●● GRAND NUSTLE/ATLANTIC		16
25	29	27	23	**I CAN'T STOP LOVING YOU** (KEM [K.OWENS])	Kem ● MOTOWN/UMRD		22
26	30	28	19	**ALL BECAUSE OF YOU** (THE CORNA BOYS,P.UEDOR,O.NESMITH,R.PBUTLER,JR.,J.JONES,R.MOORE)	Marques Houston Featuring Young Rome ●●● TUG_UNIVERSAL/UMRG		14
27	22	15	32	**TRUTH IS** (SOULSHOCK,KARLIN [C.SCHOCK,KARLIN,J.QUE,A.CANTRELLE,J.ISLEY,M.ISLEY,O.ISLEY,R.ISLEY,R.ISLEY,C.JASPER,T.KNIGHT,SAWYER])	Fantasia ●● J/RMG		2
28	18	17	23	**I'M A HUSTLA** (SWIZZ BEATZ [B.REESE,K.DEAN,S.CARTER,T.V.MOSLEY])	Cassidy ●● FULL SURFACE/J/RMG		9
29	34	41	10	**DON'T CHA** (CEE-LO [T.CALLAWAY,T.SMITH])	The Pussycat Dolls Featuring Busta Rhymes ●●● A&M/INTERSCOPE		29
30	44	44	12	**(I JUST WANT IT) TO BE OVER** (K.BROTHERS [K.BROTHERS, JR.,A.KEYS,T.GREENIDGE,K.COLE])	Keyshia Cole ●● A&M/INTERSCOPE		30
31	31	20	20	**AGAIN** (J.BARIAS,C.HAGGINS,F.EVANS [F.EVANS,I.BARIAS,C.HAGGINS,V.DODSON,J.HARRIS])	Faith Evans ●● CAPITOL		7
32	41	43	7	**AND THEN WHAT** (M.FRESH [J.JENKINS,B.THOMAS])	Young Jeezy Featuring Mannie Fresh ●● SHO NUFF/DEF JAM/IOJMG		32
33	27	25	40	**LET ME LOVE YOU** (S.STORCH [S.STORCH,K.HOUFFNER])	Mario ●●● 3RD STREET/J/RMG	■	1
34	46	52	5	**GO!** (K.WEST [L.LYNN,K.WEST,J.MAYER,L.LEWIS])	Common ●● G.O.O.D./DEFFER/INTERSCOPE		34
35	32	22	19	**HOW COULD YOU** (THE UNDERDOGS [M.MASON, JR.,D.THOMAS,E.DAWKINS,A.DIXON,J.VALENTINE])	Mario ●●● 3RD STREET/J/RMG		14
36	70	–	2	**GREATEST GAINER/SALES** **TAURUS HERE** (D.SMITTY [D.SMITTY,D.RAYE,H.AZOR,R.DAVIS])	Taurus ● LANDMINE		36
37	40	53	6	**CHARLIE LAST NAME: WILSON** (R.KELLY [R.KELLY])	Charlie Wilson ● JIVE/ZOMBA		37
38	28	29	18	**GIRL** (9TH WONDER,B.KNOWLES,B.KNOWLES,K.ROWLAND,M.WILLIAMS,R.DOUGHTS,S.GARRETT,D.DAVIS,E.ROBINSON,A.BEYINCE)	Destiny's Child ●● COLUMBIA/SUM		16
39	45	50	4	**TELL ME** (TIM & BOB [B.WILSON,T.KELLEY,B.ROBINSON])	Bobby Valentino ●● OTP/DEF JAM/IOJMG		39
40	48	51	10	**WELCOME TO JAMROCK** (D.MARLEY,S.MARLEY [D.MARLEY,L.DUNBAR,R.SHAKESPEARE,I.KAMDZE])	Damian "Jr. Gong" Marley ● GHETTO YOUTHS/TUFF GONG		40
41	35	35	21	**IN THE KITCHEN** (R.KELLY [R.KELLY])	R. Kelly ●● JIVE/ZOMBA		16
42	56	75	3	**GOTTA GETCHA** (J.DUPRI,LROC [J.DUPRI,M.ELLIOTT,J.PHILLIPS])	Jermaine Dupri ●● SO SO DEF/VIRGIN		42
43	33	37	23	**CAN'T SATISFY HER** (P.J.HENRY [C.TAYLOR,L.JAMES])	I Wayne ●●● VP		31
44	50	47	13	**GOTTA MAKE IT** (T.TAYLOR,KOOKIE [T.NEVERSON,T.TAYLOR,H.LILLY,JR.,K.HOGLUND,L.A.HUFF,C.MITCHELL])	Trey Songz Featuring Twista ●● SONG BOOK/ATLANTIC		44
45	77	–	2	**PLAYA'S ONLY** (S.STORCH,R.KELLY,J.TAYLOR [S.STORCH,R.KELLY,J.TAYLOR])	R. Kelly Featuring The Game ●● JIVE/ZOMBA		45
46	37	26	20	**1 THING** (R.HARRISON [A.M.M.ROGERS,R.HARRISON,S.WALDER])	Amerie ●● COLUMBIA/SUM		1
47	52	55	13	**GOTTA GO GOTTA LEAVE (TIRED)** (J.BERVINE,J.POYSER,V.S.GREEN,K.PATRICK [V.S.GREEN,J.BERVINE])	Vivian Green ●●● COLUMBIA/SUM		47
48	42	33	33	**ORDINARY PEOPLE** (J.LEGEND [J.LEGEND,W.ADAMS])	John Legend ●● G.O.O.D./COLUMBIA/SUM		4
49	36	38	8	**TOUCH** (THE NEPTUNES,P.L.WILLIAMS)	Omarion ●● T.U.G./EPIC/SUM		28
50	38	36	22	**HATE IT OR LOVE IT** (COOL & DRE [J.TAYLOR,C.J.JACKSON, JR.,A.LYONS,M.VALENZANO,N.BAKER,N.HARRIS,A.FELDER])	The Game Featuring 50 Cent ● AFTERMATH/G-UNIT/INTERSCOPE	●	1
51	47	40	12	**DA MVP** (COOL & DRE [M.J.BLIGE,J.TAYLOR,C.J.JACKSON, JR.,A.LYONS,M.VALENZANO,N.HARRIS,A.FELDER])	Mary J. Blige Featuring The Game & 50 Cent GEFFEN/INTERSCOPE		18
52	58	61	3	**DEAR SUMMER** (JUST BLAZE [S.CARTER,J.SMITH,D.BLACKMON])	Jay-Z ROC-A-FELLA/DEF JAM/IOJMG		52
53	60	63	15	**SITTIN' SIDEWAYZ** (S.WILLIAMS [P.SLAYTOR,M.POWELL,S.WILLIAMS])	Paul Wall Featuring Big Pokey ● SWISHAHOUSE/ASYLUM/ATLANTIC		53
54	53	54	9	**DOT COM** (THICKE,PRD.J [R.THICKE,J.GASS,R.DANIELS,U.RAYMOND])	Usher ● LAFACE/ZOMBA		53
55	65	72	3	**SO HIGH** (D.HARRIS [L.WARE,P.J.SAWYER])	John Legend ● G.O.O.D./COLUMBIA/SUM		55
56	51	46	18	**ICY** (X.OOFSON [R.DAVIS,YOUNG JEEZY,BOO,LIL' WILL])	Gucci Mane Featuring Young Jeezy & Boo ● BIG CAT		46
57	57	60	4	**COME FLY WITH ME** (SMARCHAND,C.SMITH,SMARCHAND,S.CARTER,M.COLLINS,G.MARCHAND,S.SMITH,G.MACKEREATH,D.BALLANTINE,C.BROWNE,W.HOWSON)	Foxy Brown Featuring Sizzla ROC-A-FELLA/DEF JAM/IOJMG		57
58	59	73	3	**MESMERIZED** (C.THOMPSON,L.HOWSON,T.HUGHES,W.EVANS,S.JOHNSON,K.WILLIAMS,T.RESAKA,C.THOMPSON,A.JOHNSON,J.BANKS,B.CRUTCHFIELD,D.DAVIS,J.JACKSON,G.BENFORD,D.GIBSON)	Faith Evans CAPITOL		58
59	63	66	5	**PLEASE** (S.STORCH [S.STORCH,M.RIDDICK,V.HERBERT,K.WOLFF])	Toni Braxton ● BLACKGROUND/UMRG		59
60	76	–	2	**FROM THE BOTTOM OF MY HEART** (S.WONDER [S.WONDER])	Stevie Wonder ● MOTOWN/UMRG		60
61	67	59	8	**WORK IT OUT** (P.BADY [G.JORDAN,O.WILLIAMS])	Dr. Charles G. Hayes And The Warriors Featuring Dianne Williams ICEE INSPIRATIONAL/ICEE		59
62	58	61	5	**PON DE REPLAY** (V.ROBLES,E.ROGERS,C.STURKER [V.ROBLES,A.BROOKS,E.ROGERS,C.STURKER])	Rihanna ●● SRP/DEF JAM/IOJMG		58
63	62	64	3	**NAKED** (THE UNDERDOGS [M.MASON, JR.,D.THOMAS,O.BABBS,S.RUSSELL,A.DIXON])	Marques Houston T.U.G./UNIVERSAL/UMRG		62
64	61	57	10	**PURIFY ME** (D.AUSTIN NOVEL [D.L.AUSTIN,A.STEVENSON,E.WILSON])	India.Arie ● RDWDY/MOTOWN/UMRG		53
65	54	49	19	**I'M READY** (MINT CONDITION [S.WILLIAMS])	Mint Condition CAGED BIRD IMAGE		49
66	79	–	2	**BABY GIRL** (Z.BEY [J.JONES,C.WINGATE,Z.BEY])	Jim Jones Featuring Max B DIPLOMATS/KOCH		66
67	64	69	7	**CROSS MY MIND** (K.PELZER,D.HENSON [J.SCOTT,K.PELZER,O.NERSON])	Jill Scott ● HIDDEN BEACH/EPIC/SUM		64
68	66	65	8	**WHERE DA AT?** (MR.COLLIPARK,JEVOR [C.DORSEY,HOMEBWOI])	B.G. Featuring Homebwoi CHOPPA CITY/KOCH		65
69	81	–	2	**PLAY** (MR.COLLIPARK [L.CRUMP,M.CROOMS])	David Banner B.I.G. P.A.C.E./SRC/UMRG		69
70	HOT SHOT DEBUT		1	**BADD** (MR.COLLIPARK [M.CROOMS,D.`HOLMES,E.`JACKSON,M.JONES])	Ying Yang Twins Featuring Mika Jones & Mr. ColliPark COLLIPARK/TVT		70
71	66	84	4	**UPS & DOWNS** (W.CAMPBELL [C.BROADUS,M.GIBB,B.GIBB,R.GIBB])	Snoop Dogg Featuring The Bee Gees ● DOGGYSTYLE/GEFFEN/INTERSCOPE		71
72	71	80	3	**GET NO OOH WEE** (D.RAMOS,K.WILCOX,T.RILEY,D.WATSON [T.BOLLING])	Tyra Featuring Penelope GGAL SRC/UMRG		71
73	55	56	13	**JUST A MOMENT** (L.E.S. [R.JONES,C.PEACOCK,L.LEWIS,B.EDWARDS, JR.,R.ROGERS])	Nas Featuring Quan ●● ILL WILL/COLUMBIA/SUM		52
74	NEW		1	**BAD CHICK** (J.ALLER [W.GRADNEY,T.HATCH,R.JONES])	Wabbie TRILL/ASYLUM/ATLANTIC		74
75	73	78	17	**TOMA** (J.SMITH [A.PEREZ,J.H.SMITH,C.LOVE,L.JEFFERSON])	Pitbull Featuring Lil Jon ●● DIAZ BROTHERS/TVT		73
76	NEW		1	**THAT GIRL** (SIMPLY J [HALLIBURTON])	Tre' Featuring Twanty II ● SELSUM		76
77	72	56	10	**SO WHAT THE FUSS** (S.WONDER [S.WONDER])	Stevie Wonder ● MOTOWN/UMRG		34
78	NEW		1	**FIND YOUR WAY (BACK IN MY LIFE)** (K.OWERS,C.GUNN [K.OWERS])	Kem MOTOWN/UMRG		78
79	NEW		1	**WE MUST PRAISE** (PALLEN,J.MOSS [J.MOSS])	J Moss GOSPO CENTRIC/ZOMBA		78
80	NEW		1	**SORRY FOR THE STUPID THINGS** (FACE PAGANI [BABYFACE,D.SIMMONS])	Babyface J/RMG		80
81	NEW		1	**WE BE BURNIN'** (D.THOMAS,M.JARRETT,A.SAUNDERS [S.PHENRIQUES,S.MARSDEN,D.THOMAS,M.JARRETT,C.MARSH,C.CUNNINGHAM])	Sean Paul ● VP/ATLANTIC		81
82	80	92	3	**IN YA FACE** (THE TRACKBOYZ [E.WILLIAMS,M.WILLIAMS,J.KENT])	Ebony Eyez ● TRACKBOYZ/CAPITOL		82
83	NEW		1	**SERIOUS** (B.J.EASTMOND [D.THOMAS])	Anita Baker BLUE NOTE/VIRGIN		83
84	84	67	13	**SET IT OFF** (SWIZZ BEATZ [C.REID,N.MOHAMMED,K.DEAR])	Young Gunz ●● ROC-A-FELLA/DEF JAM/IOJMG		52
85	74	78	15	**LIKE THAT** (SWIZZ BEATZ [M.COX,K.DEAN,R.BAILEY,R.CLARK,K.WILLIAMS,P.SIMON])	Memphie Bleek ●● ROC-A-FELLA/DEF JAM/IOJMG		47
86	NEW		1	**DEM BOYZ** (C.THOMPSON [C.STONE,C.THOMPSON,J.BANKS,E.MARION,H.THIGPEN])	Lil' Mo ● ROUN' TABLE/CASH MONEY/UMRG		86
87	78	71	10	**NECK OF THE WOODS** (BATMAN [B.WILLIAMS,BATMAN,D.CARTER])	Baby Featuring Lil Wayne ●● CASH MONEY/UMRG		71
88	39	83	8	**SO FRESH** (PHALL [D.THOMAS,M.CARROLL])	Miranda ● WORLD AFFILIATED ENTERTAINMENT		29
89	90	82	7	**HEAVEN** (W.CAMPBELL [W.CAMPBELL,E.CAMPBELL,T.CAMPBELL,J.CAMPBELL,G.JOHNSON,B.PERKINS,G.PERRY])	Mary Mary ● MY BLOCK/COLUMBIA/SUM		82
90	92	96	3	**FOOTWORK** (MIDNIGHT BLACK [MR. BIG TIME TIGHT])	Mr. Big Time ● 1803		90
91	82	76	11	**GET CRUNK** (SWIZZ BEATZ [J.SMITH,LIL JAY,J.LEWIS,J.H.SMITH,C.LEDNARO])	Lil Jon & Tha East Side Boyz Featuring Bo Hegon BME/TVT		58
92	80	–	2	**AIN'T NO WAY** (FACE PAGANI,O.SIMMONS [A.FRANKLIN,C.FRANKLIN])	Patti LaBelle Featuring Mary J. Blige DEF SOUL CLASSICS/IDJMG		86
93	75	74	3	**BIG WHEELS** (O.BABB [J.FUGH])	Glass Joe ● FELONIOUS		70
94	87	72	8	**BE ME** (JUDAH [B.ALEXANDER,T.MATTHEWS])	Ruin ● BLAQ PSYIRCLE		72
95	NEW		1	**RUN IT!** (S.STORCH [S.STORCH,S.GARRETT])	Chris Brown ● JIVE/ZOMBA		95
96	89	68	13	**ERRTIME** (JAZZE PHA [NELLY,JUNG TRU,KING JACOB,P.ALEXANDER,Z.WALLACE])	Nelly Featuring Jung Tru & King Jacob ● DERRTY/UNIVERSAL/UMRG		59
97	95	–	2	**THERE THEY GO** (YELLOWBOY & THE FOUNDATION [E.CHARMICHAEL,M.PARAS,M.PIERRE])	Top Notch ● COOL MILLION		90
98	97	85	3	**TOUCH** (J.SMITH [A.M.M.ROGERS,J.H.SMITH,S.GARRETT,C.LOVE,L.JEFFERSON,J.PHILLIPS])	Amaria ● COLUMBIA/SUM		98
99	NEW		1	**WHERE U BEEN** (S.STORCH,?USTLOVE [L.`PRIDGER,S.STORCH,A.THOMPSON])	Freeway ● ROC-A-FELLA/DEF JAM/IOJMG		99
100	98	87	5	**BROKE & TRIFLIN'** (GENERAL [BLUEPRINT GENERAL])	Timbuk II ● RAW NAKED/STREET PRIDE		87



Latest chart move marks 17th top 10 on this list, tied with Jay-Z for the most by a rapper



Produced by Mr. Collipark, the man behind Ying Yang Twins No. 3 "Wait (The Whisper Song)"



Called the Princess of Jay-Z's Roc-a-Fella label, the 17-year-old Detroit native also attended the same high school as the late Aaliyah.



Also marks his top debut on Hot Rap Tracks on billboard.com. He joins Kanye West and labelmate John Legend for a tour this fall.

BETWEEN THE BULLETS rgeorge@billboard.com

TRIO 'CATERS' TO ITS CHART TALLY

Destiny's Child further establishes itself as R&B's reigning female group.

"Cater 2 U" leaps to No. 6 on Hot R&B/Hip-Hop Songs, giving the trio its 11th top 10 single—a number bested among female groups only by the Supremes' 35. In the era of Nielsen SoundScan and Nielsen Broadcast Data Systems, New Edition (14) and Boyz II Men (12) are the only groups with more.



A month ago, Destiny's Child hit the top 10 on Adult R&B for the first time with "Girl." If "Cater" follows suit, it would tie Changing Faces for the most top 10s on that chart by a female group.

—Raphael George

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JULY 9 2005

COUNTRY Billboard

SALES DATA COMPILED BY Nielsen SoundScan

TOP COUNTRY ALBUMS

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHT	ARTIST / IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	Title	CERT.	PEAK POSITION
1	1	1	6	#1 6 WEEKS **TOBY KEITH** DREAMWORKS 004300/UMGN (13.98)	Honkytonk University	■	1
2	2	2	7	**RASCAL FLATTS** LYRIC STREET 165048/HOLLYWOOD (18.98)	Feels Like Today	2	1
3	3	3	40	**KEITH URBAN** CAPITOL 77489 (18.98)	Be Here	■	1
4	4	4	30	**SUGARLAND** MERCURY 002712/UMGN (16.98)	Twice The Speed Of Life	●	4
5	7	14	22	**TOBY KEITH** DREAMWORKS 002323/UMGN (13.98)	Greatest Hits 2	2	2
6	9	6	73	**KENNY CHESNEY** BNA 58801/RLG (18.98/12.98)	When The Sun Goes Down	3	1
7	6	6	12	**LARRY THE CABLE GUY** JACK/WARNER BROS. 48300/WRN (18.98)	The Right To Bare Arms	●	1
8	10	11	60	**BIG & RICH** WARNER BROS. 48520/WRN (18.98)	Horse Of A Different Color	2	1
9	11	7	30	**GRETCHEN WILSON** EPIC 90903/SONY MUSIC (18.98) +●	Here For The Party	3	1
10	8	–	2	**DWIGHT YOAKAM** VIA 6075/NEW WEST (17.98)	Blame The Vein		6
11	12	12	40	**TIM MCGRAW** CURB 78858 (18.98)	Live Like You Were Dying	3	1
12	17	16	20	**SHANIA TWAIN** MERCURY 003072/UMGN (13.98)	Greatest Hits	3	1
13	5	–	2	**ERIKA JO** UNIVERSAL SOUTH 004522 (13.98)	Erika Jo		5
14	15	8	7	**DIERKS BENTLEY** CAPITOL 68475 (18.98) +	Modern Day Drifter		1
15	14	13	7	**VAN ZANT** COLUMBIA 93500/SONY MUSIC (18.98)	Get Right With The Man		2
16	13	5	6	**COWBOY TROY** RAYSAW/WARNER BROS. 49318/WRN (18.98)	Loco Motive		2
17	16	15	20	**VARIOUS ARTISTS** SONY BMG/WEA/UNIVERSAL 87287/RLG (18.98)	Totally Country Vol. 4	●	1
18	22	20	6	PACE SETTER **KEITH ANDERSON** ARISTA NASHVILLE 66294/RLG (16.98)	Three Chord Country And American Rock & Roll		13
19	16	10	6	**JO DEE MESSINA** CURB 78770 (18.98)	Delicious Surprise		1
20	21	19	30	**GEORGE STRAIT** MCA NASHVILLE 000459/UMGN (25.98)	50 Number Ones	5	1
21	20	18	20	**BLAKE SHELTON** WARNER BROS. 48728/WRN (18.98)	Blake Shelton's Barn & Grill	●	3
22	19	17	7	**KENNY CHESNEY** BNA 61530/RLG (18.98)	Be As You Are: Songs From An Old Blue Chair	■	1
23	25	23	34	**REBA MCENTIRE** MCA NASHVILLE 000451/UMGN (13.98/8.98)	Room To Breathe	●	4
24	24	22	7	**MONTGOMERY GENTRY** COLUMBIA 90558/SONY MUSIC (18.98)	You Do Your Thing	●	2
25	23	21	14	**TRACE ADKINS** CAPITOL 64512 (18.98)	Songs About Me		1
26	26	24	7	**BRAD PAISLEY** ARISTA NASHVILLE 50805/RLG (18.98/12.98)	Mud On The Tires	2	1
27	26	25	15	**MIRANDA LAMBERT** EPIC 92026/SONY MUSIC (12.98)	Kerosene		1
28	29	26	7	**LEANN RIMES** CURB 78650 (18.98)	This Woman		2
29	27	–	2	**VARIOUS ARTISTS** MUSIC FOR A CAUSE 69078/SONY BMG STRATEGIC MARKETING GROUP (18.98)	Patriotic Country 2		27
30	31	29	17	**SHOOTER JENNINGS** UNIVERSAL SOUTH 003818* (13.98)	Put The O Back In Country		29
31	32	28	30	**BROOKS & DUNN** ARISTA NASHVILLE 83271/RLG (18.98)	The Greatest Hits Collection II	●	2
32	35	27	11	**MARTINA MCBRIDE** RCA 54207/RLG (18.98/11.98)	Martina	■	1
33	30	31	31	**ALISON KRAUSS + UNION STATION** ROUNDER 610525 (17.98)	Lonely Runs Both Ways	●	6
34	36	34	10	**TOBY KEITH** DREAMWORKS 450435/UMGN (18.98/12.98) ◑	Shock'n Y'All	4	1
35	39	38	40	**DWIGHT YOAKAM** REPRISE 76964 RHINO (19.98)	The Very Best Of Dwight Yoakam		16
36	34	35	30	**ALAN JACKSON** ARISTA NASHVILLE 54460/RLG (18.98)	Greatest Hits Volume II	4	2
37	37	33	16	**CRAIG MORGAN** BROKEN BOW 75472 (17.98)	My Kind Of Livin'		7
38	33	43	19	**WILLIE NELSON** LOST HIGHWAY/HIP O UTV 002300/UME (13.98)	Songs		13
39	40	32	14	**JOSH GRACIN** LYRIC STREET 185045/HOLLYWOOD (18.98)	Josh Gracin	●	2
40	38	30	18	**LEE ANN WOMACK** MCA NASHVILLE 003073* UMGN (13.98)	There's More Where That Came From		3
41	42	36	37	**DIERKS BENTLEY** CAPITOL 39814 (18.98/12.98)	Dierks Bentley	■	4
42	45	46	2	**SHEDAISY** LYRIC STREET 185044/HOLLYWOOD (18.98)	Sweet Right Here		2
43	49	45	17	**JAMIE O'NEAL** CAPITOL 79884 (18.98)	Brave		6
44	45	37	8	**BOBBY PINSON** RCA 68172/RLG (17.98)	Men Like Me		23
45	41	41	30	**JIMMY BUFFETT** MAILBOAT/RCA 62270/RLG (18.98)	License To Chill	■	1
46	44	39	40	**TERRI CLARK** MERCURY 001908/UMGN (13.98)	Greatest Hits 1994-2004	●	4
47	50	44	22	**BLAINE LARSEN** GIANTSLAYER/BNA 66012/RLG (17.98)	Off To Join The World		14
48	47	47	47	**RANDY TRAVIS** WARNER BROS. 78996 RHINO (18.98)	The Very Best Of Randy Travis		10
49	43	48	42	**ALAN JACKSON** ARISTA NASHVILLE 83103/RLG (18.98)	What I Do	■	1
50	53	51	54	**LEE ANN WOMACK** MCA NASHVILLE 001683/UMGN (18.98) ◑	Greatest Hits		2
51	56	55	84	**LEANN RIMES** CURB 78628 (18.98)	Greatest Hits	●	3
52	56	49	57	**SARA EVANS** RCA 67074/RLG (18.98/12.98)	Restless	■	3
53	54	53	34	**DARRYL WORLEY** DREAMWORKS 002322/UMGN (13.98)	Darryl Worley		12
54	52	52	8	**ALABAMA** RCA/LEGACY 68835/SONY BMG STRATEGIC MARKETING GROUP (24.98)	Essential Alabama		52
55	56	50	7	**PATSY CLINE** MCA NASHVILLE/DECCA 004119/UME (21.98)	Gold		46
56	51	42	3	**BUDDY JEWELL** COLUMBIA 92873/SONY MUSIC (18.98)	Times Like These		6
57	60	58	15	**TRACE ADKINS** CAPITOL 91512 (18.98/10.98)	Greatest Hits Collection, Volume I	●	1
58	57	40	13	**BILLY DEAN** CURB 78882 (18.98)	Let Them Be Little		6
59	61	57	84	**DIXIE CHICKS** MONUMENT/COLUMBIA 98794/SONY MUSIC (13.98)	Top Of The World Tour Live	●	3
60	59	59	65	**ELVIS PRESLEY** RCA 57888/SONY BMG STRATEGIC MARKETING GROUP (19.98)	Elvis: Ultimate Gospel		30
61	63	54	30	**PHIL VASSAR** ARISTA NASHVILLE 61591/RLG (17.98)	Shaken Not Stirred		16
62	73	71	85	**RODNEY CARRINGTON** CAPITOL 94194 (18.98)	Greatest Hits		11
63	70	69	7	**ALABAMA** RCA 84196/SONY BMG STRATEGIC MARKETING GROUP (18.98)	Ultimate Alabama: 20 #1 Hits		16
64	65	60	37	**JULIE ROBERTS** MERCURY 001802/UMGN (13.98/8.98)	Julie Roberts	●	6
65	68	64	42	**TRACE ADKINS** CAPITOL 40517 (18.98/12.98)	Comin' On Strong	■	3
66	74	63	40	**ANDY GRIGGS** RCA 59630/RLG (18.98)	This I Gotta See		1
67	64	62	7	**LONESTAR** BNA 67751/RLG (18.98)	Let's Be Us Again	●	2
68	RE-ENTRY		17	**PAT GREEN** REPUBLIC MERCURY 003522/UMGN (13.98)	Lucky Ones		6
69	69	56	3	**SHELLY FAIRCHILD** COLUMBIA 90355/SONY MUSIC (11.98)	Ride		31
70	RE-ENTRY		16	**GARY ALLAN** MCA NASHVILLE 000111/UMGN (13.98/8.98)	See If I Care	●	2
71	67	67	7	**ALAN JACKSON** ARISTA NASHVILLE 53097/RLG (18.98/12.98)	Greatest Hits Volume II And Some Other Stuff	6	1
72	RE-ENTRY		16	**WAYLON JENNINGS** RCA 57267/BMG HERITAGE (18.98)	Ultimate Waylon Jennings		16
73	75	–	2	**CONWAY TWITTY** MCA NASHVILLE/UTV 003084/UME (13.98)	25 Number Ones		29
74	66	61	7	**ROBERT EARL KEEN** ROSETTA 9810/KOCH (17.98)	What I Really Mean		21
75	48	74	3	**SOUNDTRACK** JACK/WARNER BROS. 48930/WRN (18.98)	Blue Collar Comedy Tour Rides Again		15

TOP BLUEGRASS ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / IMPRINT & NUMBER / DISTRIBUTING LABEL	Title	CERT.
1	1	31	#1 31 WEEKS **ALISON KRAUSS + UNION STATION** ROUNDER 610525	Lonely Runs Both Ways	●
2	3	16	**RHONDA VINCENT AND THE RAGE** ROUNDER 610553	Reglin' Live	
3	11	3	**VARIOUS ARTISTS** ROUNDER 613242	Telluride Bluegrass Festival: 30 Years	
4	2	72	**OLD CROW MEDICINE SHOW** NETTWERK 30349	O.C.M.S.	
5	4	3	**BLUE HIGHWAY** ROUNDER 610558	Marbletown	
6	15	84	**VARIOUS ARTISTS** GAITHER MUSIC GROUP 42458	Bill Gaither Presents: A Gospel Bluegrass Homecoming Volume One	
7	14	84	**VARIOUS ARTISTS** GAITHER MUSIC GROUP 42460	Bill Gaither Presents: A Gospel Bluegrass Homecoming Volume Two	
8	6	7	**ALISON BROWN** COMPASS 4400	Stolen Moments	
9	NEW		**CHRIS HILLMAN** SOVEREIGN ARTISTS *958	The Other Side	
10	RE-ENTRY		**THE GRASCALS** ROUNDER 610549	The Grascals	
11	8	3	**RALPH STANLEY** REBEL *1810	Shine On	
12	5	13	**CHARLIE DANIELS** BLUE HAT 0823/KOCH	A Gospel Bluegrass Collection: Songs From The Longleaf Pine	
13	9	39	**RICKY SKAGGS & KENTUCKY THUNDER** SKAGGS FAMILY/LYRIC STREET 901006/HOLLYWOOD	Brand New Strings	
14	13	11	**DOYLE LAWSON & QUICKSILVER** ROUNDER 610557	You Gotta Dig A Little Deeper	
15	7	6	**STEVE IVEY** IMI/MARACY CHRISTIAN 50995/MARACY	Bluegrass Revival	

BETWEEN THE BULLETS wjessen@billboard.com

BLUEGRASS ACTS GAIN GROUND

Since the chart's launch in July 2002, Top Bluegrass Albums has been heavily populated by various-artists collections, but has seen more single-act sets bow during the first half of this year than during comparable periods in either 2003 or 2004.



With the No. 9 start by former Byrds member Chris Hillman, the chart counts as many artist-driven debuts scanned during the first half of this year (18) as the chart saw all year in 2004. Ten of those 18 occurred during the January-June frame. During the first half of 2003, 13 such albums entered the list, with a total of 25 by year's end.

With plenty of high-profile releases slated during the coming months, including the Del McCoury Band (July 12) and Nickel Creek (Aug. 9), the year-end artist tally is shaping up to meet or beat that of two years ago. —*Wade Jessen*

Billboard COUNTRY

JULY 9 2005

HOT COUNTRY SONGS

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE / PRODUCER (SONGWRITER)	ARTIST / IMPRINT & NUMBER / PROMOTION LABEL	CERT	PEAK POSITION
1	1	2	16	#1 2 WEEKS **FAST CARS AND FREEDOM** M BRIGHT/M WILLIAMS/RASCAL FLATTS (G LEVOX/N THRASHER/W MOBLEY)	Rascal Flatts ◐ LYRIC STREET	1	
2	4	6	9	**AS GOOD AS I ONCE WAS** J STROUD/T KEITH (T KEITH/S EMERICK)	Toby Keith ◐ DREAMWORKS	2	
3	2	1	17	**MAKING MEMORIES OF US** D HUFF/K URBAN (R CROWELL)	Keith Urban ◐ CAPITOL	1	
4	6	5	13	GREATEST GAINER **SOMETHING MORE** S FUNDIS (K WALL/J METTLES/K BUSH)	Sugarland ◐ MERCURY	4	
5	5	4	14	**YOU'LL BE THERE** T BROWN (C MAYO)	George Strait ◐ MCA NASHVILLE	4	
6	3	3	17	**LOT OF LEAVIN' LEFT TO DO** B BEAVERS (B BEAVERS/D RUTTAN/D BENTLEY)	Dierks Bentley ◐ CAPITOL	3	
7	8	9	7	**MISSISSIPPI GIRL** D HUFF/W GALLIMORE/F HILL (J RICH/A SHOENFIELD)	Faith Hill ◐ WARNER BROS./WRN	7	
8	7	7		**KEG IN THE CLOSET** B CANNON/K CHESNEY (K CHESNEY/B JAMES)	Kenny Chesney ◐ BNA	6	
9	9	8	10	**IF SOMETHING SHOULD HAPPEN** F ROGERS/J BROWN/D TURNBULL/D DEMAY	Darryl Worley ◐ DREAMWORKS	9	
10	10	11		**GOODBYE TIME** B BRADDOCK/R MURRAH/J D HICKS)	Blake Shelton ◐ WARNER BROS./WRN	10	
11	11	12	10	**ALCOHOL** K ROGERS (B PAISLEY)	Brad Paisley ARISTA NASHVILLE	11	
12	12	13		**PICKIN' WILDFLOWERS** J STEELE (K ANDERSON/J RICH/K WILLIAMS)	Keith Anderson ◐ ARISTA NASHVILLE	12	
13	13	17	6	**PLAY SOMETHING COUNTRY** T BROWN/B QUINN/B BRIGGS (R QUINN/T MCBRIDE)	Brooke & Dunn ARISTA NASHVILLE	13	
14	15	15		**DON'T WORRY 'BOUT A THING** D HUFF/SHEDAISY (K OSBORN/J DEERE)	SheDaisy ◐ LYRIC STREET	14	
15	14	10	36	**THAT'S WHAT I LOVE ABOUT SUNDAY** C MORGAN/P O'DONNELL (A DORSEY/M NARMORE)	Craig Morgan ◐ BROKEN BOW	1	
16	16	16		**DON'T ASK ME HOW I KNOW** J SCAIFE/B PINSON/B PINSON/B BUTLER/B JONES)	Bobby Pinson ◐ RCA	16	
17	19	21		**DO YOU WANT FRIES WITH THAT** B GALLIMORE/T MCGRAW/D SMITH (C BEATHARD/K K PHILLIPS)	Tim McGraw ◐ CURB	17	
18	17	18		**MY SISTER** R MCENTIRE/B CANNON/R WILSON (R DEAR/B BAKER/A DALLEY)	Reba McEntire ◐ MCA NASHVILLE	17	
19	18	19	19	**THE TALKIN' SONG REPAIR BLUES** K STEGALL (D LINDE)	Alan Jackson ◐ ARISTA NASHVILLE	18	
20	20	20		**HELP SOMEBODY** M WRIGHT/J SCAIFE (K RAINES/J STEELE)	Van Zant ◐ COLUMBIA	20	
21	23	23	10	**A REAL FINE PLACE TO START** S EVANS/M BRIGHT (R FOSTER/G DUCAS)	Sara Evans ◐ RCA	21	
22	21	22		**BABY DOLL** D SHERMAN (P GREEN/R THOMAS)	Pat Green ◐ REPUBLIC/UNIVERSAL/MERCURY	21	
23	22	24	14	**SOMEBODY'S HERO** K STEGALL/J O'NEAL/S SMITH/E HILL)	Jamie O'Neal ◐ CAPITOL	22	
24	24	25		**GEORGIA RAIN** G FUNDIS (E HILL/K ROCHELLE)	Trisha Yearwood ◐ MCA NASHVILLE	24	
25	25	26	12	**IT'S A HEARTACHE** C HOWARD (R SCOTT/S WOLFE)	Trick Pony ◐ ASYLUM-CURB	25	
26	26	29		**SOMETHING TO BE PROUD OF** J STEELE/J STEELE/C WALLIN)	Montgomery Gentry ◐ COLUMBIA	25	
27	28	27	16	**PROBABLY WOULDN'T BE THIS WAY** D HUFF/J KENNEDY/T KIDD)	LeAnn Rimes ◐ ASYLUM-CURB	27	
28	29	30		**STAY WITH ME (BRASS BED)** M WILLIAMS (B JAMES/T MCHUGH/E HUGHES)	Josh Gracin ◐ LYRIC STREET	29	
29	27	28	12	**IF SHE WERE ANY OTHER WOMAN** G FUNDIS (B BEAVERS/A LOVELACE/C HARRINGTON)	Buddy Jewell ◐◐ COLUMBIA	27	
30	30	31		**HICKTOWN** M KNOX (V MCBEE/E J RICH/B KENNY)	Jason Aldean ◐ BROKEN BOW	30	
31	33	33	4	**REDNECK YACHT CLUB** C MORGAN/P O'DONNELL (T SHEPHERD/S WILLIAMS)	Craig Morgan ◐ BROKEN BOW	31	
32	31	35		**ARLINGTON** S HENDRICKS/J SPILLMAN/D TURNBULL)	Trace Adkins ◐ CAPITOL	31	
33	32	34	10	**HE OUGHTA KNOW THAT BY NOW** B GALLIMORE/J SPILLMAN/C INGERSOLL)	Lee Ann Womack ◐ MCA NASHVILLE	32	
34	37	39		**BEST I EVER HAD** M WRIGHT (M SCANNELL)	Gary Allen ◐ MCA NASHVILLE	34	
35	34	32	17	**HILLBILLIES** P J ANGIS/G SMITH/WELL (B SEALS/K PLUSH/G MCDOWELL)	Hot Apple Pie ◐ DREAMWORKS	32	
36	35	40	12	**4TH OF JULY** D COBB/T BROWN (S JENNINGS)	Shooter Jennings Featuring George Jones ◐ UNIVERSAL SOUTH	35	
37	38	37	13	**BRING ME DOWN** F LIDDELL/M WRUCKE (M LAMBERT/T HOWARD)	Miranda Lambert ◐ EPIC/EMN	37	
38	39	38		**YOU'RE LIKE COMIN' HOME** J NIEBANK (B KINNEY/B D MAHER/J STOVER)	Lonester ◐ BNA	38	
39	36	36	11	**BILLY'S GOT HIS BEER GOGGLES ON** E SILVER (M MORLEY/PWHITE)	Neal McCoy ◐ 903	36	
40	40	43		**DREAM BIG** J DEERE (R SHUPE)	Ryan Shupe & The Rubber Band ◐◐ CAPITOL	40	
41	50	–	2	**TEXAS** T BROWN/G STRAIT (S D JONES/PWHITE)	George Strait ◐ MCA NASHVILLE	41	
42	43	47		**BOONDOCKS** W KIRKPATRICK/LITTLE BIG TOWN (W KIRKPATRICK/LITTLE BIG TOWN)	Little Big Town EQUITY	42	
43	42	45	7	**THE BEST MAN** R L PEEK/T JOHNSON/R T AARSEN/T JOHNSON/R L PEEK)	Blaine Larsen ◐ GIANTSLAYER/BNA	42	
44	52	53		**GOOD OLE DAYS** F ROGERS/R VASSAR/P VASSAR/C WISEMAN)	Phil Vasser ◐ ARISTA NASHVILLE	44	
45	41	42	18	**SOMETHING LIKE A BROKEN HEART** J STROUD/J HANNA/J MCEUEN (J HANNA/R REYNOLDS/A MILLER)	Henna-McEuen ◐ MCA NASHVILLE	38	
46	55	56		**MISS ME BABY** R WRIGHT/C CAGLE (C CAGLE/M POWELL)	Chris Cagle ◐ CAPITOL	46	
47	47	57	3	**DELICIOUS SURPRISE (I BELIEVE IT)** B GALLIMORE/T MCGRAW/G RUMNOCK/B HART)	Jo Dee Messina ◐ CURB	47	
48	46	49		**MUST BE DOIN' SOMETHIN' RIGHT** C CHAMBERLAIN (P J MATTHEWS/M DODSON)	Billy Currington ◐ MERCURY	46	
49	49	51		**GO HOME** L MILLER (J COLLINS/C WRIGHT)	Steve Holy ◐ CURB	49	
50	48	50	4	**TWO HEARTS** M JONES/Z JONES (E HILL/A J MASTERS)	Zona Jones ◐ QUARTERBACK	48	
51	51	48	5	**DOIN' IT RIGHT** J STROUD (S AZAR/A J MASTERS/T COLTON)	Steve Azar ◐ MERCURY	48	
52	HOT SHOT DEBUT		1	**USED TO THE PAIN** J STROUD (M NESLER/T MARTIN)	Tracy Lawrence ◐ DREAMWORKS	52	
53	54	–	2	**RAINBOW IN THE RAIN** C BLACK (C BLACK/H NICHOLAS)	Clint Black EQUITY	53	
54	45	46		**I AIN'T NO QUITTER** R J LANGE (S TWAIN/R J LANGE)	Shania Twain ◐ MERCURY	45	
55	53	54	5	**THAT SUMMER SONG** D HUFF/D JOHNSON (B E NASH/S LEWIS/T LEAH)	Blue County ◐ ASYLUM-CURB	53	
56	56	–	2	**COME FRIDAY** B WATSON/M BRADLEY/A TIPPIN (K ARCHER/M T BARNES)	Aaron Tippin LYRIC STREET	56	
57	NEW		1	**DOMESTIC, LIGHT AND COLD** B BEAVERS (B BEAVERS/D BERTLEY)	Dierks Bentley ◐ CAPITOL	57	
58	NEW		1	**ANGELS** K LEHNING (B MOORE/T SEALS/H MCRALLEY)	Randy Travis ◐ WORD-CURB/WARNER BROS./WRN	58	
59	50	–	2	**INSIDE YOUR HEAVEN** D CHILD (A CARLSSON/P NYHLER/S KOTECHA)	Carrie Underwood ◐◐ ARISTA/RMG	59	
60	56	52	10	**I SEE ME** B J WALKER JR./T TRITT (C BEATHARD/C MOHR)	Travis Tritt ◐ COLUMBIA	32	



You have Greatest Gainer and hits top five in 13 weeks, 21 weeks faster than its first outing.



Quartet gains 890,000 impressions and most new stations (15). "Coming Home" album due Sept. 13.



Chart vet makes 720,000 impressions at 36 monitored stations; bows on HitPredictor's country list with 79.3 score.

COUNTRY SINGLES SALES

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE / ARTIST (IMPRINT / DISTRIBUTING LABEL)
1	1	3	#1 3 WEEKS **INSIDE YOUR HEAVEN/INDEPENDENCE DAY** CARRIE UNDERWOOD (ARISTA/RMG)
2	2	20	**IF SHE WERE ANY OTHER WOMAN** BUDDY JEWELL (COLUMBIA/SONY MUSIC)
3	3	3	**DREAM BIG** RYAN SHUPE & THE RUBBER BAND (CAPITOL)
4	4	35	**RESTLESS** ALISON KRAUSS + UNION STATION (ROUNDER)
5	5	84	**HURT** JOHNNY CASH (AMERICAN/LOST HIGHWAY)
6	6	33	**THE BUMPER OF MY S.U.V.** CHELY WRIGHT (PAINTED RED)
7	8	26	**VIVA LAS VEGAS** THE GRASCALS WITH SPECIAL GUEST DOLLY PARTON (ROUNDER)
8	10	38	**YOU DON'T LIE HERE ANYMORE** DIXIE FAIRCHILD (COLUMBIA/SONY MUSIC)
9	RE-ENTRY		**SPEED** MONTGOMERY GENTRY (COLUMBIA/SONY MUSIC)
10	7	45	**BABY GIRL** SUGARLAND (MERCURY/UMGN)

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HITPREDICTOR

DATA PROVIDED BY

See chart legend for rules and explanations. Yellow indicates recently tested title. Indicates New Release.

ARTIST/Title/LABEL/(Score)	Chart Rank
COUNTRY	
Angels WARNER BROS. (79.3)	58
It Something Should Happen DREAMWORKS (76.1)	5
Goodbye Time WARNER BROS (77.8)	10
Alcohol ARISTA NASHVILLE (93.8)	11
Pickin' Wildflowers ARISTA NASHVILLE (75.1)	12
Play Something Country ARISTA NASHVILLE (95.5)	13
Don't Worry 'Bout A Thing LYRIC STREET (85.4)	14
Do You Want Fries With That CURB (87.0)	17
My Sister MCA NASHVILLE (88.1)	18
A Real Fine Place To Start RCA (81.3)	21
Somebody's Hero CAPITOL (75.7)	23
Georgia Rain MCA NASHVILLE (85.8)	24
It's A Heartache ASYLUM-CURB (80.5)	25
Something To Be Proud Of COLUMBIA (77.5)	26
Probably Wouldn't Be This Way ASYLUM-CURB (73.3)	27
Arlington CAPITOL (88.1)	32
He Oughta Know That By Now MCA NASHVILLE (81.8)	33
Miss Me Baby CAPITOL (76.8)	46
Must Be Doin' Somethin' Right MERCURY (88.1)	48
Inside Your Heaven ARISTA (84.7)	59

BETWEEN THE BULLETS wjessen@billboard.com

STRAIT'S TUNE GETS 'SOMEWHERE' FAST



While George Strait's official single from his new "Somewhere Down in Texas" album, "You'll Be There," dukes it out inside the top five, MCA Nashville serviced advance copies of the set. Up 888,000 audience impressions, "You'll Be There" gets jumped by Sugarland's "Something More" (6-4). But a second track from Strait's album, "Texas," benefits from wide radio release during the tracking period. Initially released exclusively to Texas stations, the song improves 1.7 million impressions and vaults 50-41. If the album cut makes a similar move next issue, "Texas" could become the highest-charting album track since *Billboard* adopted Nielsen Broadcast Data Systems data in 1991. Strait's "Murder on Music Row" earned that honor when it peaked at No. 38 in April 2000, but it passed to Rascal Flatts when "Skin" stopped at No. 37 earlier this year (April 30).

Look for Strait's new set to bow next issue in the valedictory position on Top Country Albums.

—Wade Jessen

HOT COUNTRY SONGS: 117 country stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. © 2005 VNU Business Media, Inc. All rights reserved. **COUNTRY SINGLES SALES:** © 2005 VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved. **HITPREDICTOR:** © 2005, Promosquad and HitPredictor are trademarks of Think Fast LLC
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HOT LATIN SONGS: A panel of 66 stations (36 Latin pop, 16 tropical, 30 regional Mexican) are electronically monitored 24 hours a day, 7 days a week. © 2005 VNU Business Media, Inc. All rights reserved. **TOP LATIN ALBUMS:** See Charts Legend for rules and explanations. © 2005, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

JUL 9 2005

LATIN Billboard

AIRPLAY MONITORED BY Nielsen Broadcast Data Systems

SALES DATA COMPILED BY Nielsen SoundScan

HOT LATIN SONGS

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHT	TITLE / PRODUCER (SONGWRITER)	Artist / IMPRINT / PROMOTION LABEL	PEAK POSITION
1	1	1	11	**LA TORTURA** (5 WKS) (G MEBARAK R, J MENDEZ (G MEBARAK R, L F OCHOA)	Shakira Featuring Alejandro Sanz / EPIC/SONY DISCOS	1
2	2	2		**LA CAMISA NEGRA** G SANTAOLALLA, JUANES (JUANES)	Juanes / SUR/CO/UNIVERSAL LATINO	1
3	3	4	20	**LO QUE PASO, PASO** (UNYTUNES/E LIND (R AYALA J ORTIZ)	Daddy Yankee / EL CARTEL/VI MACHETE	3
4	14	22	3	GREATEST GAINER **NADA ES PARA SIEMPRE** S MAYS (A GUTIERREZ)	Luis Fonsi / UNIVERSAL LATINO	4
5	8	9	10	**MAYOR QUE YO** Beby Ranke, Deddy Yenkee, Tonny Tun Tun, Wisin, Yandel & Hector (UNYTUNES (J UNYTUNES, R AYALA, A WISIN, YANDEL, H "EL BAMBINO")	MAS FLOW/UNIVERSAL LATINO	5
6	4	3		**ALGO MAS** A AVILA (A AVILA N JIMENEZ)	La 5A Estacion / SONY DISCOS	3
7	9	10	12	**BANDOLERO** J L MORIN (D TANON, M TEJADA (D TANON, J L MORIN)	Olga Tanon / SONY DISCOS	6
8	6	7		**HOY COMO AYER** J G JILLEN IC VILLALOBOS)	Conjunto Primavera / FONOVISA	1
9	6	6	11	**OBSESION (NO ES AMOR)** H PEREZ (A ROMEO SANTOS)	Frankie J Featuring Baby Bash / COLUMBIA/SONY DISCOS	2
10	7	11		**ERES DIVINA** A RAMIREZ CORRAL (J GABRIEL)	Petrulle 81 / DISA	7
11	13	14		**VIVEME** D PARISINI (J BADIA L PAUSINI, D ANTONACCI)	Laura Pausini / WARNER LATINA	9
12	17	16		**REGGAETON LATINO** E LIND (W D LANDRON, E LIND)	Don Omar / CHOSEN FEW EMERALD/URBAN BOX OFFICE	12
12	26	34		**DUENO DE TI** S VERA (L E LOPEZ)	Sergio Vega / SONY DISCOS	13
14	11	5		**AIRE** G FLORES (J L ROSAS, J E CONTRERAS)	Intocable / EMI LATIN	1
15	10	13		**LA SORPRESA** LOS TIGRES DEL NORTE (R E TOSCANO)	Los Tigres Del Norte / FONOVISA	3
16	15	8		**MIA** E ESTEFAN JR, R GAITAN, A GAITAN, T MARDINI, (E ESTEFAN JR, R GAITAN, A GAITAN, T MARDINI, T MCWILLIAMS)	Pauline Rubio / UNIVERSAL LATINO	8
17	19	18	11	**POBRE DIABLA** H "EL BAMBINO" DELGADO (W D LEANDRON)	Don Omer / VI MACHETE	17
18	12	12		**NI EN DEFENSA PROPIA** A A ALBA (R ORTEGA)	Los Temerarioe / FONOVISA	3
19	20	41	5	**LA LOCURA AUTOMATICA** LA SECTA ALLSTAR (G LAUREANO)	La Secte Aliater / UNIVERSAL LATINO	16
20	NOT SHOT DEBUT	1		**RAKATA** (LUNYTUNES (WISIN, YANDEL)	Wisin & Yandel / MAS FLOW/UNIVERSAL LATINO	20
21	18	15		**AMOR DEL BUENO** M D MM R BARBA (R BARBA)	Reyli / SONY DISCOS	11
22	48	–		**QUE IRONIA** ANDY ANDY (J I NOVAIRA P MARTINEZ)	Andy Andy / WEPA/URBAN BOX OFFICE	22
23	28	46		**YA ME HABIAN DICHO** PRIVERA L RIVERA (S MACIAS SALGADO R RONQUILLO VON HORSTEN)	Lupillo Rivera / UNIVISION	23
24	21	23		**Y LAS MARIPOSAS** J M FIGUEROA (J M FIGUEROA)	Pancho Barraza / MUSART BALBOA	21
25	25	21		**VENGADA** T T (C BRANT D FREIBERG)	Ednita Nazario / SONY DISCOS	16
26	27	29		**MI CREDO** K PAZ DE LA SIERRA (FATO)	K-Paz De La Sierra / OISA	26
27	NEW			**ELLA Y YO** E LIRO L SANTOS (W O LANDRON A R SANTOS)	Aventura Featuring Don Omar / PREMIUM LATIN	27
28	29	36		**TIEMPO** R MUNOZ R MARTINEZ (A MARTINEZ)	Intocable / EMI LATIN	27
29	44	–		**SIEMPRE TU A MI LADO** M A SOLIS (M A SOLIS)	Marco Antonio Solis / FONOVISA	29
30	22	25		**ECHAME A MI LA CULPA** L MIGUEL (L A ESPINOSA)	Luis Miguel / WARNER LATINA	18
31	24	17		**CONTRA VIENTOS Y MAREAS** R E TOLEDO (R DE VITA)	Cheyenne / SONY DISCOS	6
32	36	32		**SI LA QUIERES** LOS HOROSCOPOS DE DURANGO (A B QUINTANILLA III R VELA)	Los Horoscopos De Durango / PROCAM, DISA	11
33	38	20		**QUE MAS QUISIERA** A LIZARRAGA, J LIZARRAGA (D ALVAREZ)	Banda El Recodo / FONOVISA	20
34	23	33		**QUE LASTIMA** A BAQUEIRO (J FLORES)	Alejandro Fernandez / SONY DISCOS	16
35	40	39		**YO QUISIERA** A VAZQUEZ (J AMAYA A VAZQUEZ)	Reik / SONY DISCOS	35
36	33	47		**YA NO LLORES** R AYALA (R AYALA)	Ramon Ayala Y Sus Bravos Del Norte / FREDDIE	33
37	32	27		**NO ME QUEDA MAS** PALOMO (R VELA)	Palomo / DISA	16
38	42	24		**YO ME QUEDE SIN NADIE** S VALTIERREZ J L CORRAL (M EUS E TOLEDO, F RESTREPO)	La Autoridad De La Sierra / DISA	24
39	37	35		**OYE MI CANTO** N.O.R.E Featuring Daddy Yankee, Nina Sky, Gem Star & Big Mato (SPICE 1, SPICE 1, A SANTIAGO-SEBASTIAN, DS MATE E ALMONTE, L VASQUEZ, R GARCIA-RAMIREZ, R AYALA, F ALBINO, N A, D NO)	ROC-A-FELLA/DEF JAM, SONY	22
40	RE-ENTRY	14		**PRECISAMENTE AHORA** PRIMILLA (D DE MARIA (D DE MARIA)	Devid De Maria / WARNER LATINA	25
41	34	30		**HASTA EL FIN** M D LEON (S MORILLO)	Monchy & Alexandra / J&N	25
42	30	37	23	**EL AUTOBUS** PAGLIARI M D ALBARES (FATO)	Pepe Aguilar / SONY DISCOS	17
43	39	42		**ASI COMO HOY** A GARCIA IBARRA (O ALFANNO)	Alegres De La Sierra / VIVA	39
44	43	45		**EL UNIVERSO SOBRE MI** C JENKINS (E AMARAL J AGUIRRE)	Amaral / EMI LATIN	43
45	46	28		**LUNA LLENA** M QUINTERO LARA (M QUINTERO LARA)	Los Tucanes De Tijuana / UNIVERSAL LATINO	21
46	45	–		**SOLO DEJE YO A MI PADRE** A RAMIREZ CORRAL (E J REYNA)	Grupo Montez De Durango / DISA	45
47	RE-ENTRY			**QUIERO QUE SEPAS** NOT LISTED (G MEJIA LLOSAS)	Cardenales De Nuevo Leon / DISA	47
48	48	–		**VEN BAILALO** NOT LISTED (A RIVERA N NORIEGA MONTES)	Angel & Khriz / LOAR	48
49	NEW			**ESTA NOCHE DE TRAVESURA** LUNYTUNES NELY (M "EL BAMBINO" DIVINO)	Hector "El Bambino" Featuring Divino / FLOW/UNIVERSAL LATINO	49
50	36	26		**VOLVERTE A VER** G SANTANA, A LA JUANES (JUANES)	Juanes / SUR/CO/UNIVERSAL LATINO	1

Sergio Vega, 10 notches, thanks to increased spins at WSKQ New York, KLVE Los Angeles and WAMR Miami.



At No. 22, Andy Andy's debut for Wepa/Urban Box Office debuts at No. 8 on Top Latin Albums, No. 1 on Tropical Albums and No. 8 on Top Heatseekers.



Veteran diva's Sony Discos set enters Top Latin Albums at No. 3 and The Billboard 200 at No. 66.

TOP LATIN ALBUMS

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHT	ARTIST / IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	Title	CERT	PEAK POSITION
1	1	1	3	**SHAKIRA** (2 WKS) EPIC 93700 SONY MUSIC (18.98)	Fijecion Oral Vol. 1		1
2	2	2		**DADDY YANKEE** EL CARTEL/VI 450638 MACHETE (15.98)	Barrio Fino	■	1
3	NOT SHOT DEBUT		1	**EDNITA NAZARIO** SONY DISCOS 85790 (17.98)	Apasionada		3
4	3	3		**MARCO ANTONIO SOLIS** FONOVISA 351643/UG (13.98)	La Historia Continua... Parte II		2
5	4	–		**RY COODER** PERRO VERDE, NONESUCH 79877/WARNER BROS. (21.98)	Chavez Ravine		4
6	8	7		**LUNYTUNES & BABY RANKS** MAS FLOW 230007 UNIVERSAL LATINO (14.98)	Mas Flow 2		2
7	6	6		**JUANES** SURCO 475/UNIVERSAL LATINO (17.98)	Mi Sangre	●	1
8	NEW			**ANDY ANDY** WEPA 1268/URBAN BOX OFFICE (13.98 CD/DVD)	Ironia		8
9	10	–	2	GREATEST GAINER **AKWID & JAE-P** (Kickin' It.....Juntos!) UNIVISION 310478/UG (13.98)			8
10	5	4		**VARIOUS ARTISTS** CHOSEN FEW EMERALD 12061/URBAN BOX OFFICE (13.98 CD/DVD)	Chosen Few El Documental		2
11	7	5	10	**PATRULLA 81** DISA 720548 (12.98)	Divines		2
12	13	–		**VARIOUS ARTISTS** DISA 720530 (11.98)	Grandes De Durango En Vivo		12
13	11	11	15	**RBD** EMI LATIN 75852 (14.98)	Rebelde		11
14	9	9		**LUPILLO RIVERA** UNIVISION 310380/UG (14.98)	El Rey De Las Centinas		7
15	12	8		**VARIOUS ARTISTS** DISA 720552 (12.98)	Explosion Duranguense		4
16	14	15		**GRUPO MONTEZ DE DURANGO** DISA 720464 (12.98)	Y Sigue La Mata Dando	●	1
17	NEW			**MASTER JOE & O.G. BLACK** OLE 197163 (14.98)	Los K-Becilles		17
18	16	13		**ALACRANES MUSICAL** UNIVISION 310864/UG (13.98)	100% Originalas		6
19	20	24	8	**AVENTURA** PREMIUM LATIN 94082/SONY DISCOS (13.98)	God's Project		5
20	22	18		**REYLI** SONY DISCOS 93414 (15.98)	En La Luna		18
21	15	12		**VARIOUS ARTISTS** ALLSTAR/VI 450673 MACHETE (15.98)	Los Bandoleros: The First Don Omar Production		2
22	30	27		**LA 5A ESTACION** SONY DISCOS 82127 (12.98)	Flores De Alquiler		22
23	25	33		**INTOCABLE** EMI LATIN 98613 (18.98)	X		2
24	17	17		**LOS TIGRES DEL NORTE** FONOVISA 351601/UG (14.98)	Directo Al Corazon		2
25	23	29		**VARIOUS ARTISTS** VI 450725 MACHETE (18.98 CD/DVD)	The Hitmakers Of Reggaeton		10
26	27	20		**CAFE TACUBA** UNIVERSAL LATINO 004481 (18.98)	Un Viaje		11
27	19	14		**JAGUARES** SONY DISCOS 84044 (15.98)	Cronicas De Un Laberinto		11
28	26	22	14	**ANA BARBARA/JENNIFER PENA** FONOVISA 351[illegible]/UG (14.98)	Confesiones		8
29	18	10		**ZION & LENNOX** WHITE LION 95748/SONY DISCOS (16.98)	Motivando A La Yal Special Edition		10
30	21	18	8	**RAMON AYALA Y SUS BRAVOS DEL NORTE** FREDDIE 1235 (15.98)	Ya No Llores, El Disco Que Se Ve		13
31	50	44	50	PACE SETTER **LOS TEMERARIOS** FONOVISA 351342/UG (15.98)	Veintisiete		1
32	26	21		**VARIOUS ARTISTS** PINA 72018/UNIVERSAL LATINO (15.98 CD/DVD)	Reggaeton All Stars		14
33	33	30		**VARIOUS ARTISTS** EVERYWHERE/VI 450715 MACHETE (15.98 CD/DVD)	Ultimate Reggaeton Collection		8
34	40	36		**VARIOUS ARTISTS** FLOW MACHETE 290004 UNIVERSAL LATINO (17.98 CD/DVD)	Reggaeton Club Anthems		18
35	36	38		**LOS CAMINANTES** SONY [illegible] 85837 (8.98)	Tesoros De Coleccion: Lo Romantico De Los Caminantes		22
36	44	48		**VARIOUS ARTISTS** MADACY LATINO 51065/MADACY (7.98)	Reggaeton Con Gasolina		36
37	24	25		**LA SECTA ALLSTAR** UNIVERSAL LATINO 457702 (14.98)	Consejo		8
38	29	32		**VICENTE FERNANDEZ** SONY DISCOS 85624 (12.98)	Mis Corridos Consentidos		8
39	34	39		**RAMON AYALA Y SUS BRAVOS DEL NORTE** FREDDIE 1090 (18.98)	Antologia De Un Rey		18
40	42	37		**MANA** WARNER LATINA 81048 (18.98)	Eclipse		2
41	39	40		**DON OMAR** VI 450618 MACHETE (17.98)	The Last Don: Live		2
42	38	34		**LOS HOROSCOPOS DE DURANGO** DISA 720603 (14.98)	Y Seguimos Con Duranguense		2
43	45	41		**LOS TEMERARIOS** DISA 720592 (11.98)	La Mejor...Coleccion		2
44	31	26		**LOS HURACANES DEL NORTE** UNIVISION 310378/UG (13.98)	Dejate Querer		15
45	37	45		**VICENTE FERNANDEZ** SONY DISCOS 85241 (8.98)	Tesoros De Coleccion		8
46	41	35		**CHAYANNE** SONY DISCOS 85678 (17.98)	Desde Siempre		8
47	35	18		**VARIOUS ARTISTS** EMI LATIN 77340 (16.98)	Selene Vive!		10
48	46	26		**DUELO** UNIVISION 310496/UG (13.98)	En El Aree De Suenos		12
49	32	23		**OLGA TANON** SONY DISCOS 85679 (18.98)	Una Nueva Mujer		8
50	NEW			**POLO URIAS Y SU MAQUINA NORTENA** FONOVISA 35[illegible]/UG (13.98)	En Vivo		50
51	47	43		**A.B. QUINTANILLA III PRESENTS KUMBIA KINGS** EMI LATIN 73410 (18.98)	Duetos		11
52	52	57		**LUNYTUNES** MAS FLOW GOLD STAR 180008/UNIVERSAL LATINO (18.98)	La Trayectoria		7
53	51	52	16	**GRUPO HANYAK** MADACY LATINO 51037/MADACY (12.98)	Durangueno A Todo Lo Que De		36
54	48	47		**LUIS MIGUEL** WARNER LATINA 61977 (17.98)	Mexico En La Piel		1
55	49	42		**RIGO TOVAR** FONOVISA 351838/UG (14.98)	La Historia De Un Idolo		17
56	43	31		**BANDA EL RECODO** FONOVISA 351630/UG (13.98)	Hay Amor		20
57	NEW			**CARDENALES DE NUEVO LEON** DISA 720542 (10.98)	Lo Mas Ranchero De...		57
58	58	53		**GRUPO EXTERMINADOR** FONOVISA 351612/UG (11.98)	30 Recuerdos		17
59	54	56	13	**LA MAFIA** SONY DISCOS 94090 (8.98)	Tesoros De Coleccion		44
60	55	55		**LOS BUKIS** FONOVISA [illegible]85/UG (13.98)	25 Joyas Musicales		8
61	59	49		**DJ TEPEHUANES** DISA 720527 (12.98)	Duranguense Mix 2005		18
62	63	60		**LOS TEMERARIOS** SONY DISCOS 85684 (12.98)	Tesoros De Coleccion		26
63	56	50		**JULIETA VENEGAS** ARIOLA 57147 BMG LATIN (14.98)	Si		23
64	67	72		**CARDENALES DE NUEVO LEON** DISA [illegible] (8.98)	La Mejor Coleccion		18
65	53	62		**JAVIER SOLIS** SONY DISCOS 85378 (8.98)	Tesoros De Coleccion		21
66	70	–		**GRUPO INNOVACION** FONOVISA 251258/UG (12.98)	Emprendiendo Vuelo		66
67	64	59		**DADDY YANKEE** VI 450610 MACHETE (15.98)	Ahora Le Toca Al Cangri Live		3
68	69	51		**GRUPO BRYNDIS SAMURAY** DISA 720540 (10.98)	Lo Mas Ranchero De		51
69	71	63	14	**GRUPO MOJADO INDUSTRIA DEL AMOR/LOS ACOSTA** UNIVISION 310377/UG (11.98)	30 Recuerdos		48
70	60	67		**CHALINO SANCHEZ** MUSART 2221 BALBOA (8.98)	Coleccion De Oro		64
71	65	54		**MARIANA** UNIVISION [illegible]196/UG (13.98)	La Nina Buena		38
72	74	75		**LOS CAMINANTES** SONY DISCOS 85300 (8.98)	Tesoros De Coleccion: Puras Rancheras		14
73	RE-ENTRY			**MARCO ANTONIO SOLIS** FONOVISA 350950/UG (18.98 CD/DVD)	La Historia Continua...		7
74	RE-ENTRY			**A.B. QUINTANILLA III PRESENTS KUMBIA KINGS** EMI LATIN 80595 (15.98)	Fuego		2
75	68	61		**CONJUNTO PRIMAVERA/BANDA EL RECODO** UNIVISION 1[illegible]/UG (12.98)	20 Llegadoras		18

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SALES DATA COMPILED BY Nielsen SoundScan

Billboard LATIN

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Billboard DANCE

JULY 9 2005

LATIN AIRPLAY

POP

THIS WEEK	LAST WEEK	TITLE / ARTIST (IMPRINT / PROMOTION LABEL)
1	1	LA TORTURA SHAKIRA FEATURING ALEJANDRO SANZ (EPIC/SONY DISCOS)
2	2	LA CAMISA NEGRA JUANES (SURCO/UNIVERSAL LATINO)
3	3	ALGO MAS LA 5A ESTACION (SONY DISCOS)
5	6	VIVEME LAURA PAUSINI (WARNER LATINA)
5	13	NADA ES PARA SIEMPRE LUIS FONSI (UNIVERSAL LATINO)
5	11	LA LOCURA AUTOMATICA LA SECTA ALLSTAR (UNIVERSAL LATINO)
7	9	AMOR DEL BUENO REYLI (SONY DISCOS)
8	8	PORQUE ES TAN CRUEL EL AMOR RICARDO ARJONA (SONY DISCOS)
9	4	OBSESION (NO ES AMOR) FRANKIE J FEATURING BABY BASH (COLUMBIA/SONY DISCOS)
10	10	MIA PAULINA RUBIO (UNIVERSAL LATINO)
11	7	BANDOLERO OLGA TANON (SONY DISCOS)
12	17	VENGADA EDRITA NAZARIO (SONY DISCOS)
13	15	ECHAME A MI LA CULPA LUIS MIGUEL (WARNER LATINA)
14	14	QUE LASTIMA ALEJANDRO FERNANDEZ (SONY DISCOS)
15	18	CONTRA VIENTOS Y MAREAS CHAYANNE (SONY DISCOS)

LATIN ALBUMS

POP

THIS WEEK	LAST WEEK	ARTIST TITLE (IMPRINT / DISTRIBUTING LABEL)
1	1	SHAKIRA FIJACION ORAL VOL. 1 (EPIC/SONY MUSIC)
NEW		EDNITA NAZARIO APASIONADA (SONY DISCOS)
3	2	MARCO ANTONIO SOLIS LA HISTORIA CONTINUA... PARTE II (FONOVISA/UG)
4	3	RY COODER CHAVEZ RAVINE (PERRO VERDE/RONESUCH/WARNER BROS.)
5	4	JUANES MI SANGRE (SURCO/UNIVERSAL LATINO)
6	5	RBD REBELDE (EMI LATIN)
7	7	REYLI EN LA LUNA (SONY DISCOS)
6	10	LA 5A ESTACION FLORES DE ALQUILER (SONY DISCOS)
9	9	CAFE TACUBA UN VIAJE (UNIVERSAL LATINO)
10	6	JAGUARES CRONICAS DE UN LABERINTO (SONY DISCOS)
11	8	LA SECTA ALLSTAR CONSEJO (UNIVERSAL LATINO)
12	14	MANA ECLIPSE (WARNER LATINA)
13	13	CHAYANNE DESDE SIEMPRE (SONY DISCOS)
14	12	VARIOUS ARTISTS BELENA VIVE! (EMI LATIN)
15	11	OLGA TANON UNA NUEVA MUJER (SONY DISCOS)

TROPICAL

THIS WEEK	LAST WEEK	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	3	MAYOR QUE YO BABY MAKE DADDY MAKE TONY TUN TUN WITH ANGEL & HECTOR (BMG FLOW UNIVERSAL LATINO)
2	2	LO QUE PASO, PASO DADDY YANKEE (EL CARTEL/VI MACHETE)
3	7	REGGAETON LATINO DON OMAR (CHOSEN FEW EMERALD/URBAN BOX OFFICE)
4	–	RAKATA WISIN & YANDEL (MAS FLOW UNIVERSAL LATINO)
5	–	ELLA Y YO AVENTURA FEATURING DON OMAR (PREMIUM LATIN)
6	9	QUE IRONIA ANDY ANDY (URBAN BOX OFFICE)
7	5	LA TORTURA SHAKIRA FEATURING ALEJANDRO SANZ (EPIC/SONY DISCOS)
8	11	MIL AMORES MASTER JOE & OG BLACA (OLE)
9	18	VEN BAILADO ANGEL & KHRIZ (EMI)
10	21	ESTA NOCHE DE TRAVESURA HECTOR "EL BAMBINO" FEATURING DYSTINO (UNIVERSAL LATINO)
11	19	NADA ES PARA SIEMPRE LUIS FONSI (UNIVERSAL LATINO)
12	4	LA CAMISA NEGRA JUANES (SURCO UNIVERSAL LATINO)
10	–	PLAY THAT SONG TOBY TOUCH FEATURING NINA SKY & B REAL (EMI LATIN)
14	1	I LOVE SALSA N'KLABE (NU-SONY DISCOS)
12	36	DON'T STOP ZION & LENNOX (WHITE LION/SONY DISCOS)

TROPICAL

THIS WEEK	LAST WEEK	ARTIST TITLE (IMPRINT / DISTRIBUTING LABEL)
1	–	ANDY ANDY IRONIA (AEPA URBAN BOX OFFICE)
2	1	AVENTURA GOD'S PROJECT (PREMIUM LATIN/SONY DISCOS)
3	3	MONCHY & ALEXANDRA MASTA EL FIN (UNIVERSAL LATINO)
4	2	JUAN LUIS GUERRA PARA TI (WEA/UNIVERSAL LATINO)
5	4	VICTOR MANUELLE EN VIVO DESDE CARNEGIE HALL (SONY DISCOS)
6	5	MARC ANTHONY VALIO LA PENA (SONY DISCOS)
7	8	VARIOUS ARTISTS PUTUMAYO PRESENTS: AFRO LATIN PARTY (PUTUMAYO)
NEW		INDIA GRANDES EXITOS (UNIVERSAL LATINO)
9	9	OLGA TANON COMO OLVIDAR: LO MEJOR DE OLGA TANON (WARNER LATINA)
10	13	VARIOUS ARTISTS 30 BACHATAS PEGADITAS: LO NUEVO Y LO MEJOR (ROCA & ROLL/SONY DISCOS)
11	11	VARIOUS ARTISTS BACHATARITS 2005 (UAN/SONY DISCOS)
12	7	ISMAEL MIRANDA ISMAEL MIRANDA: EDICION ESPECIAL (SGZ/SONY DISCOS)
13	10	CARLOS VIVES EL ROCK DE MI PUEBLO (EMI LATIN)
14	8	GILBERTO SANTA ROSA AUTENTICO (RODAY DISCOS)
15	14	TITO NIEVES FABRICANDO FANTASIAS (SGZ/SONY DISCOS)

REGIONAL MEXICAN

THIS WEEK	LAST WEEK	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	ERES DIVINA PATRULLA 81 (DIVINA)
2	8	DUENO DE TI BENGIO VEGA (SONY DISCOS)
3	4	HOY COMO AYER CONJUNTO PRIMAVERA (FONOVISA)
4	2	LA SORPRESA LOS TIGRES DEL NORTE (FONOVISA)
5	3	NI EN DEFENSA PROPIA LOS TEMERARIOS (FONOVISA)
6	5	Y LAS MARIPOSAS PANCHO BARRAZA (MUSART BALBOA)
7	8	YA ME HABIAN DICHO LUPILLO RIVERA (UNIVISION)
8	7	MI CREDO K-PAZ DE LA SIERRA (DIBA)
9	9	TIEMPO INTOCABLE (EMI LATIN)
10	12	SI LA QUIERES LOS HOROSCOPOS DE DURANGO (PROCAN/DISA)
11	13	QUE MAS QUISIERA BANDA EL RECODO (FONOVISA)
12	11	YA NO LLORES RAMON AYALA Y SUS BRAVOS DEL NORTE (FREDDIE)
13	15	YO ME QUEDE SIN NADIE LA AUTORIDAD DE LA SIERRA (DISA)
14	10	AIRE INTOCABLE (EMI LATIN)
15	15	NO ME QUEDA MAS PALOMO (DISA)

REGIONAL MEXICAN

THIS WEEK	LAST WEEK	ARTIST TITLE (IMPRINT / DISTRIBUTING LABEL)
1	1	PATRULLA 81 DIVINAS (DIBA)
2	4	VARIOUS ARTISTS GRANDES DE OURANGO EN VIVO (DISA)
3	2	LUPILLO RIVERA EL REY DE LAS CANTINAS (UNIVISION/UG)
4	3	VARIOUS ARTISTS EXPLOSION DURANGUENSE (DISA)
5	5	GRUPO MONTEZ DE DURANGO Y SIGUE LA MATA DANDO (DISA)
6	6	ALACRANES MUSICAL 100% ORIGINALES (UNIVISION/UG)
7	9	INTOCABLE X (EMI LATIN)
8	7	LOS TIGRES DEL NORTE DIRECTO AL CORAZON (FONOVISA/UG)
9	10	ANA BARBARA/JENNIFER PENA CONFESIONES (FONOVISA/UG)
10	8	RAMON AYALA Y SUS BRAVOS DEL NORTE YA NO LLORES: EL DISCO QUE SE VE (FREDDIE)
11	–	LOS TEMERARIOS VEINTISIETE (UNIVISION/UG)
12	14	LOS CAMINANTES TESOROS DE COLECCION: LO ROMANTICO DE LOS CAMINANTES (SONY DISCOS)
13	11	VICENTE FERNANDEZ MIS CORRIDOS CONSENTIDOS (SONY DISCOS)
14	13	RAMON AYALA Y SUS BRAVOS DEL NORTE ANTOLOGIA DE UN REY (FREDDIE)
15	16	LOS HOROSCOPOS DE DURANGO Y SEGUIMOS CON DURANGUENSE!!! (DISA)

HOT DANCE CLUB PLAY

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE ARTIST (IMPRINT & NUMBER) / PROMOTION LABEL
1	1	5	#1 2 WEEKS DON'T CHA (R. ROSARIO KASKADE DJ DAN MIXES) THE PUSSYCAT DOLLS FEATURING BUSTA RHYMES A&M PROMO INTERSCOPE
2	3	11	LIVE YOU ALL OVER TONY MORAN PRESENTS SOUNDMAN COOPER TIMMY BOY RECORDS LABEL: 2478/TOMMY BOY
3	2	11	KRAFTY (DJ DAN E. KUPPER/MOREL MIXES) NEW ORDER WARNER BROS. 42800
4	5	8	AS I AM DEEPA SOUL JVM PROMO
5	8	8	SUMMER MOON AFRICANISM ALL STARS YELLOW 2484 TOMMY BOY
6	6	9	DOESN'T REALLY MATTER MIURA TIMMY BOY SILVER LABEL 2477/TOMMY BOY
7	11	5	GOTTA GO GOTTA LEAVE (TIRED) VIVIAN GREEN COLUMBIA 72898
8	4	9	LONELY NO MORE (J. NEVINS/FRANCOIS LISCUMROG MIXES) HOB THOMAS MELISMA PROMO ATLANTIC
9	10	7	MOVIN' ON CHRIS THE GREEK PANAGHI DJG PROMO
10	13	6	GIRL (J. VASQUEZ/M. JOSHUA MIXES) DESTINY'S CHILD COLUMBIA 79384
11	18	4	ACCEPT ME VERNESSA MITCHELL JVM 027
12	16	8	KILLIN' ME (WHERE DID I GO WRONG) JENNA DREY AUDIO ONE 522401
13	15	6	VOODOO AMBER JMCA PROMO/SOUND ADVISORS
14	7	9	HOLLYWOOD SWINGIN' KOOL & THE GANG FEATURING JAMIROQUAI SANCTUARY URBAN PROMO
15	8	11	WHAT HAPPENS TOMORROW (RAUHOFER MIXES) DURAN DURAN EPIC PROMO
16	12	12	ONE WORD (CHRIS COX/M. RIZZO MIXES) KELLY OSBOURNE SANCTUARY 84751
17	23	3	LE FREAK (CHRIS COX REMIXES) DTS FEATURING NORMA JEAN & LUCI M. ALEX KING STREET
18	20	8	DANCE WITH A STRANGER LEANA SWEDISH DIVA PROMO/RM
19	26	5	FASTLANE ESTHERO FEATURING JEMENI AND JELLEESTONE REPRISE 42814
20	17	12	I FEEL YOU SCHILLER FEATURING HEPPNER RADIKAL 99213
21	24	5	HOLLABACK GIRL GWEN STEFANI INTERSCOPE 004435
22	25	7	ABORIGENES JAM CIRQUE DU SOLEIL CIRQUE DU SOLEIL IMPORT
23	22	10	MOTHER AND FATHER (P RAUHOFER REMIX) MADONNA MAVERICK/WARNER BROS. 1285/STAN 88
24	21	10	SOUND OF THE DRUM SUZANNE PALMER STAR 88 1257
25	28	3	SUNSHINE GEORGIE PONDIE LIVE 001 MUSIC PLANT
26	19	10	THE ONLY ONE (A. MORAES 5. YOUNAN MIX5) TODD GARDNER FEATURING SHAWNEE TAYLOR TWEEK D 0011
27	30	3	NOTHIN MORE TO SAY ALYSON AM MEDIA 3081
28	14	13	LIFT IT UP MAYA DAY TOMMY BOY SILVER LABEL 2476/TOMMY BOY
29	37	2	POWER PICK RIDE THE PAIN JULIET VIRGIN PROMO
30	31	8	THE HAND THAT FEEDS (PHDTEK DFA MIXES) NINE INCH NAILS NOTHING/PROMO INTERSCOPE
31	38	4	SISTER, SISTER SCHLAMIN RACHAEL TRAX 5011
32	29	8	50 WAYS TO LEAVE YOUR LOVER PLUMMET SIG3 36774
33	38	3	ACTION ANTHEM MANDY LEHMAN TIMMY BOY SILVER LABEL 2480/TOMMY BOY
34	42	2	TECHNOLOGIC DAFT PUNK VIRGIN PROMO
35	41	2	ORDINARY PEOPLE JOHN LEGEND G.O.O.D. PROMO/COLUMBIA
36	32	5	ROADHOUSE BLUES THE CRYSTAL METHOD VS. THE DOORS JAM 1268/ULTRA
37	35	7	YOU'RE ALL MIKE RIZZO PRESENTS ALLIN KOCH 9910
38	HOT SHOT DEBUT		WHAT A FEELING (FLASHDANCE) GLOBAL DEEJAYS SUPERSTAR IMPORT
39	27	21	MOST PRECIOUS LOVE BLAZE PRESENTS B.B.&.L.S. FEATURING BARBARA TUCKER KING STREET 1200
40	47	2	B MORE SHAKE AFRINA SAMBARAAA TOMMY BOY 2477
41	46	2	SEND ME AN ANGEL PEPPER MASHUP WITH DIGITAL TRIP SOUL ADRENALINE RD MUSIC PLANT
42	NEW		WE BELONG TOGETHER (P RAUHOFER REMIX) MARIAH CAREY ISLAND PROMO/IDJMG
43	34	10	RUNAWAY LOVEBBY FEATURING MICHAEL SIMONE CURVVE 004
44	33	11	YOU TURN IT ON JIM VERRAROS KOCH PROMO
45	39	9	THAT'S THE WAY I LIKE IT OFFER NISSIM FEATURING MAYA STAR 69 1278
46	45	2	CAN'T LET YOU GO MACS VIBE FEATURING JACQUELINE CURVVE PROMO
47	NEW		NEVER WIN FISCHERSPOONER CAPITOL 30631
48	NEW		NO TE QUIERO OLVIDAR (R. ROSARIO MIXES) BETZAIDA FONOVISA PROMO
49	NEW		EXODUS '04 UTADA ISLAND 004682/IDJMG
50	50	4	OBSESSION (NO ES AMOR) FRANKIE J FEATURING BABY BASH COLUMBIA 70388

TOP ELECTRONIC ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST TITLE, IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
1	1	5	#1 5 WEEKS GORILLAZ DEMON DAYS PARLOPHONE 73838*/VIRGIN	
2	2	5	VARIOUS ARTISTS MOTOWN REMIXED MOTOWN 003900/UME	
3	NEW		TIESTO IN SEARCH OF SUNRISE 4 LATIN AMERICA SONG BRO 98/BLACK HOLE	
4	NEW		SASHA FUNDACION NYC GLOBAL UNDERGROUND 1*	
5	3	3	KELLY OSBOURNE SLEEPING IN THE NOTHING SANCTUARY 84737	
6	4	14	MOBY HOTEL V2 27243	
7	5	3	KRAFTWERK MINIMUM-MAXIMUM ASTRALWERKS 60811	
8	8	14	M.I.A. ARULAR XL 004844* INTERSCOPE	
9	9	7	VARIOUS ARTISTS SUPERSTARS OF 6TS REMIXED TRV EMI STRATEGIC MARKETING GROUP 6738	
10	6	2	BAD BOY JOE THE BEST OF NYC AFTERHOURS 2: FEEL THE DRUMS WEEARM 2006 MUSICIANA	
11	7	8	NEW ORDER WAITING FOR THE SIRENS' CALL WARNER BROS. 49307*	
12	10	20	VARIOUS ARTISTS FIRED UP! 2 RAZOR & TIE 89081	
13	11	2	VARIOUS ARTISTS ULTRA WEEKEND ULTRA *294	
14	12	18	THIEVERY CORPORATION COSMIC GAME EIGHTEENTH STREET LOUNGE 0081	
15	13	21	BRAZILIAN GIRLS BRAZILIAN GIRLS VERVE REMIXCAST 003228*/VB	
16	15	12	VARIOUS ARTISTS VERVE REMIXED VERVE 004186*/VB	
17	16	15	DAFT PUNK RUMAN AFTER ALL VIRGIN 83562*	
18	14	48	SCISSOR SISTERS SCISSOR SISTERS UNIVERSAL 002772* UMRG	
19	17	22	THE RIDDLER & VIC LATINO ULTRA DANCE 06 ULTRA 1248	
20	19	8	NOUVELLE VAGUE NOUVELLE VAGUE PEACEFROG LUANA BOP 90061/V2	
21	18	3	ANNIE ANNIEMAL VICE BIG BEAT 82304/AG	
22	24	76	VARIOUS ARTISTS FIRED UP! RAZOR & TIE 89077	
23	25	9	CHRIS COX/ABEL QUEER AS FOLK CLUB BABYLON (SOUNDTRACK) TOMMY BOY 1818	
24	23	12	THE CRYSTAL METHOD COMMUNITY SERVICE 2 ULTRA 1268*	
25	22	22	THE CHEMICAL BROTHERS PUSH THE BUTTON FREAKING BRILLIANT/* VIRGIN/ASTRALWERKS	

HOT DANCE AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	2	20	#1 1 WEEK LISTEN TO YOUR HEART D.H.T. ROBBINS
2	1	14	ONE WORD KELLY OSBOURNE SANCTUARY
3	3	13	COME RAIN COME SHINE JENIN CUNETTA ULTRA
4	4	6	HOLLABACK GIRL GWEN STEFANI INTERSCOPE
5	8	18	WHEN THE DAWN BREAKS NARCOTIC THRUST DEEP DISH
6	7	10	MR. BRIGHTSIDE THE KILLERS ISLAND/IDJMG
7	15	2	WE BELONG TOGETHER MARIAH CAREY ISLAND/IDJMG
8	5	20	SINCE U BEEN GONE KELLY CLARKSON RCA/RMG
9	10	5	FORGIVE REINA ROBBINS
10	14	8	BACK TO BASICS SHAPE UK ASTRALWERKS
11	9	5	DON'T PHUNK WITH MY HEART THE BLACK EYED PEAS A&M/INTERSCOPE
12	11	7	KILLIN ME (WHERE DID I GO WRONG) JENNA DREY AUDIO ONE
13	12	15	INSPIRATION IAN VAR DAHL ROBBINS
14	8	19	SO MANY TIMES BADJO SUBLIMINAL
15	13	8	STAY MYNT FEATURING KIM SOZZI ULTRA
16	NEW		BE MY WORLD MILKY MOTIVE RECORDS
17	17	24	PUT 'EM HIGH STONEBRIDGE FEATURING THERESE ULTRA
18	18	4	LONELY NO MORE HOB THOMAS MELISMA ATLANTIC
19	NEW		DON'T CHA THE PUSSYCAT DOLLS FEATURING BUSTA RHYMES A&M INTERSCOPE
20	RE-ENTRY		50 WAYS TO LEAVE YOUR LOVER PLUMMET SIG3
21	20	4	EVERYTHING KASKADE OM
22	21	24	1, 2 STEP CIARA FEATURING MISSY ELLIOTT SHO NUFF-MUSICLINE/LAFACE/ZOMBA
23	16	10	AVALON JULIET ASTRALWERKS/VIRGIN
24	RE-ENTRY		CALL ME ANNA VISSI VANILLA/MODA
25	22	24	SOMEBODY TOLD ME THE KILLERS ISLAND/IDJMG

Hits of the World is compiled at Billboard/London. N=New Entry and R=Re-Entry

JULY 9 2005 HITS OF THE WORLD Billboard

JAPAN
ALBUMS
(SOUNDSCAN JAPAN) JUNE 20, 2005

THIS WEEK	LAST WEEK	
1	N	L'ARC EN CIEL AWAKE KICON
2	1	KAZUMASA OOA SOUKANA BMG FUNHOUSE
3	2	YUZU HOME 1997 - 2000 TOY'S FACTORY
4	9	DEF TECH DEF TECH (LTD EDITION) DAIKI SOURD
5	3	YUZU GOING 2001 - 2000 TOY'S FACTORY
6	4	NAOTARO MORIYAMA KESSAKUSEN 2001 - 2005 UNIVERSAL
7	7	BACKSTREET BOYS NEVER GONE BMG FUNHOUSE
8	6	JAMIROQUAI DYNAMITE EPIC
9	13	VARIOUS ARTISTS BEST CLASSICS 100 TOSHIBA/EMI
10	10	T.O.K. UNKNOWN LANGUAGE VICTOR

UNITED KINGDOM
ALBUMS
(THE OFFICIAL UK CHARTS CO.) JUNE 27, 2005

THIS WEEK	LAST WEEK	
1	1	COLDPLAY X&Y PARLOPHONE
2	3	JAMES BLUNT BACK TO BEDLAM MUST DESTROY
3	N	JAMIROQUAI DYNAMITE EPIC
4	2	FOO FIGHTERS IN YOUR HONOR RCA
5	5	FAITHLESS FOREVER FAITHLESS GREATEST HITS CHEEKY/SONY BMG
6	22	JEM FINALLY WOKEN ATO
7	4	OASIS DON'T BELIEVE THE TRUTH BIG BROTHER
8	23	BASEMENT JAXX THE SINGLES XL RECORDINGS
9	21	MARIAH CAREY THE EMANCIPATION OF MIMI DEF JAM/ISLAND
10	7	MAGIC NUMBERS THE MAGIC NUMBERS HEAVENLY

FRANCE
ALBUMS
(SNEP/IFOP/TITE-LIVE) JUNE 25, 2005

THIS WEEK	LAST WEEK	
1	4	RAPHAEL CARAVANE CAPITOL
2	N	JAMIROQUAI DYNAMITE EPIC
3	2	YANNICK NOAH METISSE SAINT GEORGE/COLUMBIA
4	1	COLDPLAY X&Y PARLOPHONE
5	3	MICKEY 3D MATADOR VIRGIN
6	10	IL OIVO IL DIVO SYCO/SONY BMG
7	N	SHAKIRA FIJACION ORAL VOL.1 EPIC
8	5	MARC LAVOINE L'HEURE D'ETE MERCURY
9	6	THE BLACK EYED PEAS MONKEY BUSINESS INTERSCOPE
10	7	GORILLAZ DEMON DAYS PARLOPHONE

GERMANY
ALBUMS
(MEDIA CONTROL) JUNE 29, 2005

THIS WEEK	LAST WEEK	
1	N	BOHSE ONKELZ LA ULTIMA LIVE IN BERLIN SPV
2	2	COLDPLAY X&Y PARLOPHONE
3	*	BACKSTREET BOYS NEVER GONE JIVE
4	3	SHAKIRA FIJACION ORAL VOL.1 EPIC
5	N	BANAROO BANAROO'S WORLD UNIVERSAL
6	N	JAMIROQUAI DYNAMITE EPIC
7	9	NENA WILLST DU MIT MIR GEHN WARNER MUSIC
8	6	GORILLAZ DEMON DAYS PARLOPHONE
9	7	WIR SIND HELDEN VON HIER AN BLIND VIRGIN
10	14	SEMINO ROSSI TAUSEND ROSEN FUER DICH KOCH

CANADA
ALBUMS
(SOUNDSCAN) JULY 9, 2005

THIS WEEK	LAST WEEK	
1	1	COLDPLAY X&Y PARLOPHONE/EMI
2	4	THE BLACK EYED PEAS MONKEY BUSINESS A&M/INTERSCOPE/UNIVERSAL
3	2	BACKSTREET BOYS NEVER GONE JIVE SONY BMG
4	3	FOO FIGHTERS IN YOUR HONOR ROSWELL/RCA/SONY BMG
5	5	IL DIVO IL DIVO SYCO/COLUMBIA/SONY MUSIC
6	N	THE OFFSPRING GREATEST HITS COLUMBIA/SONY BMG
7	6	SYSTEM OF A DOWN MEZMERIZE AMERICAN COLUMBIA/SONY MUSIC
8	10	GWEN STEFANI LOVE ANGEL MUSIC BABY INTERSCOPE/UNIVERSAL
9	9	GREEN DAY AMERICAN IDIOT REPRISE/WARNER
10	7	MICHAEL BUBLE IT'S TIME 143/REPRISE/WARNER

ITALY
ALBUMS
(FIMI/NIELSEN) JUNE 27, 2005

THIS WEEK	LAST WEEK	
1	1	COLDPLAY X&Y PARLOPHONE
2	5	MAX PEZZALI TUTTO MAX ATLANTIC
3	N	JAMIROQUAI DYNAMITE EPIC
4	4	BACKSTREET BOYS NEVER GONE JIVE
5	6	JOVANOTTI BUON BANGUE MERCURY
6	13	NEK UNA PARTE DI ME WARNER MUSIC
7	10	BIAGIO ANTONACCI CONVIVENDO PARTE 2 IRIS/MERCURY
8	7	CREMONINI CESARE MAGGESE WARNER MUSIC
9	11	BLUE NEVER BLUE (ITALIAN VERSION) VIRGIN
10	12	GORILLAZ DEMON DAYS PARLOPHONE

SPAIN
ALBUMS
(PROMUSICAE MEDIA) JUNE 29, 2005

THIS WEEK	LAST WEEK	
1	N	EL CANTO DEL LOCO ZAPATILLAS SONY BMG
2	1	SHAKIRA FIJACION ORAL VOL.1 EPIC
3	3	COLDPLAY X&Y PARLOPHONE
4	4	ROSANA MAGIA DRO
5	5	IL OIVO IL DIVO SYCO/SONY BMG
6	2	BACKSTREET BOYS NEVER GONE JIVE
7	8	ANTONIO FLORES 10 AÑOS LA LEYENDA DE UN ARTISTA SONY BMG
8	10	AMARAL PAJAROS EN LA CABEZA VIRGIN
9	6	JUANES MI SANGRE UNIVERSAL
10	7	BUSTAMANTE CANCIAS AL ALMA VALE MUSIC

AUSTRALIA
ALBUMS
(ARIA) JUNE 27, 2005

THIS WEEK	LAST WEEK	
1	1	FOO FIGHTERS IN YOUR HONOR RCA
2	2	COLDPLAY X&Y PARLOPHONE
3	N	JAMIROQUAI DYNAMITE EPIC
4	3	THE BLACK EYED PEAS MONKEY BUSINESS INTERSCOPE
5	4	GORILLAZ DEMON DAYS PARLOPHONE
6	6	MICHAEL BUBLE IT'S TIME REPRISE
7	5	IL DIVO IL DIVO SYCO/SONY BMG
8	7	GWEN STEFANI LOVE ANGEL MUSIC BABY INTERSCOPE
9	9	MISSY HIGGINS THE SOUND OF WHITE EMI
10	11	KELLY CLARKSON BREAKAWAY RCA

SWEDEN
SINGLES
(GLF) JUNE 24, 2005

THIS WEEK	LAST WEEK	
1	1	MY NUMBER ONE MELENA PAPARIZOU SONY BMG
2	2	DAS KLEINE KROKODIL SCHNAPPI SCHNAPPI FT. JOY GRUTTMANN POLYDOR
3	4	OM DU VAR MIN MANNE LIORHEART
4	6	WHAT'S IN IT FOR ME AMY DIAMOND BONNIER
5	N	AXEL F CRAZY FROG MACH1 RECORDS

ALBUMS

1	N	FOO FIGHTERS IN YOUR HONOR RCA
2	1	COLDPLAY X&Y PARLOPHONE
3	N	BACKSTREET BOYS NEVER GONE JIVE
4	N	CAJSA STINA AKERSTROM DE VACKRASTE ORDEN VIRGIN
5	2	THE MUSICAL MAMMA MIA! UNIVERSAL

AUSTRIA
SINGLES
(AUSTRIAN IFPI/AUSTRIA TOP 40) JUNE 27, 2005

THIS WEEK	LAST WEEK	
1	1	LONELY AKON SRC/UNIVERSAL
2	4	AXEL F CRAZY FROG MACH1 RECORDS
3	3	LA TORTURA SHAKIRA FT. ALEJANDRO SANZ EPIC
4	2	DUBI DAM DAM SANAHOO NA KLAR
5	9	FEEL GOOD INC GORILLAZ PARLOPHONE

ALBUMS

1	1	COLDPLAY X&Y PARLOPHONE
2	3	SHAKIRA FIJACION ORAL VOL.1 EPIC
3	5	NOCKALM QUINTETT AMADEUS IN LOVE UNIVERSAL
4	2	SEMINO ROSSI TAUSEND ROSEN FUER DICH KOCH
5	6	FOO FIGHTERS IN YOUR HONOR RCA

NORWAY
SINGLES
(VERDENS GANG NORWAY) JUNE 27, 2005

THIS WEEK	LAST WEEK	
1	1	THIS IS THE NIGHT JORUN STANSEN RCA
2	2	DAS KLEINE KROKODIL SCHNAPPI SCHNAPPI FT JOY GRUTTMANN POLYDOR
3	3	I MORGEN SANDRA UNIVERSAL
4	4	DON'T PHUNK WITH MY HEART THE BLACK EYED PEAS INTERSCOPE
5	11	LONELY AKON SRC/UNIVERSAL

ALBUMS

1	N	RAVI & DJ LOV DEN NYE ARBEIDSDAGEN EPIC
2	1	OE LILLOS FESTEN ER IKKE OVER ER KAKE HJEIN SORET
3	3	COLDPLAY X&Y PARLOPHONE
4	N	DDE MAE MAE MAE MAE MAE MAE EMI
5	2	FOO FIGHTERS IN YOUR HONOR RCA

BRAZIL
ALBUMS
(SUCESSO MAGAZINE) JUNE 29, 2005

THIS WEEK	LAST WEEK	
1	1	ANA CAROLINA PERFIL SONY BMG/SOM LIVRE
2	4	BRUNO & MARRONE MEU PRESENTE & VOCE SONY BMG
3	6	BANDA CALYPSO VOL.7 NA AMAZONIA MD
4	31	MARJORIE ESTIANO MARJORIE ESTIANO UNIVERSAL
5	32	VARIOUS ARTISTS FLORISBELLA UNIVERSAL
6	2	VARIOUS ARTISTS SUMMER ELETRONITS SOM LIVRE
7	36	BACKSTREET BOYS NEVER GONE JIVE
8	N	FOO FIGHTERS IN YOUR HONOR RCA
9	12	VARIOUS ARTISTS AMERICA - RODEIO SOM LIVRE
10	28	MAROON 5 SONGS ABOUT JANE JIVE/SONY BMG

MEXICO
ALBUMS
(SIMSA) JUNE 28, 2005

THIS WEEK	LAST WEEK	
1	N	SHAKIRA FIJACION ORAL VOL.1 EPIC
2	1	CAFE TACUBA UN VIAJE UNIVERSAL
3	2	RBD CANCIONES DE LA TELENOVELA REBELDE UNIVERSAL
4	10	GORILLAZ DEMON DAYS PARLOPHONE
5	21	CAFE TACUBA MTV UNPLUGGED WARNER MUSIC
6	3	JAGUARES CRONICAS DE UN LABERINTO SONY BMG
7	22	COLDPLAY X&Y PARLOPHONE
8	15	A.B QUINTANILLA III/LOS KUMBIA KINOS FUEGO EMI
9	7	REIK REIK SONY BMG
10	5	SYSTEM OF A OOWN MEZMERIZE AMERICAN/COLUMBIA

PORTUGAL
ALBUMS
(AFP) JUNE 25, 2005

THIS WEEK	LAST WEEK	
1	2	D'ZRT D'ZRT FAROL NZ
2	1	COLDPLAY X&Y PARLOPHONE
3	3	ADRIANA CALCANHOTO ADRIANA PARTIMPIM POLYDOR
4	6	HUMANOS HUMANOS CAPITOL
5	5	IL DIVO IL DIVO SYCO/SONY BMG
6	7	THE BLACK EYED PEAS MONKEY BUSINESS INTERSCOPE
7	4	ESCOLINHA DE MUSICA ESCOLINHA DE MUSICA FAROL
8	8	SHAKIRA FIJACION ORAL VOL.1 EPIC
9	12	BACKSTREET BOYS NEVER GONE JIVE
10	9	ROUPA NOVA ROUPACUSTICO VIDISCO

IRELAND
SINGLES
(IRMA/CHART TRACK) JUNE 24, 2005

THIS WEEK	LAST WEEK	
1	1	AXEL F CRAZY FROG MACH1 RECORDS
2	N	GHETTO GOSPEL 2 PAC UNIVERSAL
3	2	LONELY AKON SRC/UNIVERSAL
4	N	UNPLAYED PIANO DAMIER RICE LISA HANNIGAN ORM 14TH
5	3	(IS THIS THE WAY TO) AMARILLO TONY CHRISTIE FT. PETER

ALBUMS

1	1	COLDPLAY X&Y PARLOPHONE
2	3	RORY GALLAGHER BIG GUNS - THE VERY BEST OF CAPO
3	2	FOO FIGHTERS IN YOUR HONOR RCA
4	8	JAMES BLUNT BACK TO BEDLAM ATLANTIC
5	10	U2 HOW TO DISMANTLE AN ATOMIC BOMB ISLAND

POLAND
ALBUMS
(ZWIZEB PRODUCENTOW AUDIO VIDEO) JUNE 24, 2005

THIS WEEK	LAST WEEK	
1	4	VARIOUS ARTISTS MINI MINI PARTY MAGIC RECORDS
2	2	VARIOUS ARTISTS THE BEST SMOOTH JAZZ.. EVER! VOL.2 EMI
3	14	ANNA MARIA JOPEK SECRET OTHER JAZZ
4	1	KAZIK LOS SIE MUSI DOMIENIC SP
5	N	VARIOUS ARTISTS 80 PRZEBOJOW NA 80-LECIE POLSKIEGO
6	3	COLDPLAY X&Y POMATON
7	9	KRZYSZTOF KILJANSKI IN THE ROOM KAYAX
8	7	KAYAH THE BEST B THE REST ZIC ZAC
9	5	VARIOUS ARTISTS NAJLEPSZA MUSZYNA RMF 2005 SONY BMG
10	6	VARIOUS ARTISTS TOP KIDS 4 MAGIC RECORDS

See Chart Legend for rules and explanations. © 2005, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved

SALES DATA COMPILED BY Nielsen SoundScan

EURO

Billboard ALBUMS

JULY 9 2005

EUROCHARTS

SINGLE SALES

EUROCHARTS ARE COMPILED BY BILLBOARD FROM THE NATIONAL SINGLES AND ALBUM SALES CHARTS OF 20 EUROPEAN COUNTRIES. JUNE 29, 2005

THIS WEEK	LAST WEEK	
1	1	AXEL F CRAZY FROG MACH1 RECORDS
2	2	LONELY AKON KONVICT/UNIVERSAL
3	25	GHETTO GOSPEL 2 PAC UNIVERSAL
4	4	UN MONDE PARFAIT ILONA MITRECEV SCORPIO
5	11	HOLLABACK GIRL GWEN STEFANI INTERSCOPE
6	8	LA TORTURA SHAKIRA FT. ALEJANDRO SANZ EPIC
7	3	DON'T PHUNK WITH MY HEART THE BLACK EYED PEAS INTENSCOPE
8	8	DUBI DAM DAM BANARDO NA KLAR
9	5	FEEL GOOD INC GORILLAZ PARLOPHONE
10	8	YOU'RE BEAUTIFUL JAMES BLUNT ATLANTIC
11	N	C'EST LES VACANCES ILONA MITRECEV SCORPIO
12	7	INCOMPLETE BACKSTREET BOYS JIVE
13	N	SLOW DOWN BOBBY VALENTINO DEF JAM
14	51	JUST A LIL BIT 50 CENT INTERSCOPE
15	17	GASOLINA DADDY YANKEE UNIVERSAL

ALBUMS

JUNE 29, 2005

THIS WEEK	LAST WEEK	
1	1	COLDPLAY X&Y PARLOPHONE
2	N	JAMIROQUAI DYNAMITE EPIC
3	3	FOO FIGHTERS IN YOUR HONOR RCA
4	2	BACKSTREET BOYS NEVER GONE JIVE
5	4	SHAKIRA FIJACION ORAL VOL.1 EPIC
6	5	GORILLAZ DEMON DAYS PARLOPHONE
7	6	THE BLACK EYED PEAS MONKEY BUSINESS INTERSCOPE
8	13	JAMES BLUNT BACK TO BEDLAM ATLANTIC
9	10	IL DIVO IL DIVO SYCO/SONY BMG
10	N	BOHSE ONKELZ LA ULTIMA LIVE IN BERLIN SPV
11	8	THE WHITE STRIPES GET BEHIND ME SATAN XL RECORDINGS
12	12	FAITHLESS FOREVER FAITHLESS GREATEST HITS CHEEKY/SONY BMG
13	9	SYSTEM OF A DOWN MEZMERIZE AMERICAN COLUMBIA
14	7	OASIS DON'T BELIEVE THE TRUTH BIG BROTHER
15	14	GREEN DAY AMERICAN IDIOT REPRISE

RADIO AIRPLAY

Nielsen Music Control

RADIO AIRPLAY INFORMATION FROM 17 EUROPEAN COUNTRIES AS MONITORED AND TABULATED BY NIELSEN MUSIC CONTROL

JUNE 29, 2005

THIS WEEK	LAST WEEK	
1	1	DON'T PHUNK WITH MY HEART THE BLACK EYED PEAS INTERSCOPE
2	2	SPEED OF SOUND COLDPLAY PARLOPHONE
3	4	SIGNS SNOOP DOGG FEAT. JUSTIN TIMBERLAKE GEFFEN
4	3	BAD DAY DANIEL POWTER WARNER MUSIC
5	5	SHIVER NATALIE IMBRUGLIA SONY BMG
6	6	LONELY AKON UNIVERSAL
7	7	LONELY NO MORE ROB THOMAS ATLANTIC
8	8	CITY OF BLINDING LIGHTS U2 ISLAND
9	18	WE BELONG TOGETHER MARIAH CAREY ISLAND/DEF JAM
10	9	RICH GIRL GWEN STEFANI FEAT. EVE INTERSCOPE
11	11	FEEL GOOD INC. GORILLAZ PARLOPHONE
12	21	YOU'RE BEAUTIFUL JAMES BLUNT ATLANTIC
13	13	INCOMPLETE BACKSTREET BOYS JIVE
14	16	LET ME LOVE YOU MARIO J RECORDS
15	14	BOULEVARD OF BROKEN DREAMS GREEN DAY REPRISE

TOP JAZZ

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL	CHART
1	1	20	MICHAEL BUBLE #1 10 WKS IT'S TIME 143/REPRISE 48946/WARNER BROS. +	●
2	2	3	PAUL ANKA ROCK SWINGS VERVE 004751/VG	
3	3	41	MADELEINE PEYROUX CARELESS LOVE ROUNDER 613102	
4	4	39	CHRIS BOTTI WHEN I FALL IN LOVE COLUMBIA 92872/SONY MUSIC ⊕	●
5	5	3	JOHN SCOFIELD THAT'S WHAT I SAY JOHN SCOFIELD PLAYS THE MUSIC OF RAY CHARLES VERVE 004380/VG	
6	6	2	HARRY CONNICK, JR. OCCASION MARSALIS 813313/ROUNDER	
7	11	5	VERA LEE 83 AND STILL PLAYING WITH THE BOYS S.O.E.G. 1954	
8	7	62	DIANA KRALL THE GIRL IN THE OTHER ROOM VERVE 001836/VG ⊕	●
9	9	4	VARIOUS ARTISTS PLAYBOY JAZZ: AFTER DARK ⊕ CONCORD JAZZ 2781/CONCORD	
10	17	57	RENEE OLSTEAD RENEE OLSTEAD 143 REPRISE 48704/WARNER BROS.	
11	12	6	JOSHUA REDMAN ELASTIC BAND MOMENTUM NONESUCH 79864/WARNER BROS.	
12	9	11	TORD GUSTAVSEN TRIO THE GROUND ECM 004123/UNIVERSAL CLASSICS GROUP	
13	10	3	WAYNE SHORTER QUARTET BEYOND THE BOUND BARRIER VERVE 004518/VG	
14	14	73	HARRY CONNICK, JR. ONLY YOU COLUMBIA 90551/SONY MUSIC	■
15	13	2	EDDIE PALMIERI LISTEN HERE! CONCORD 2278	
16	20	21	VARIOUS ARTISTS PUTUMAYO PRESENTS: NEW ORLEANS PUTUMAYO 0232	
17	16	24	DAVID SANBORN CLOSER VERVE 003095/VG	
18	22	12	VARIOUS ARTISTS VERVE/UNMIXED3 VERVE 004302/VG	
19	15	3	TERENCE BLANCHARD FLOW BLUE NOTE 78273	
20	18	42	JANE MONHEIT TAKING A CHANCE ON LOVE SONY CLASSICAL 82495/SONY MUSIC	
21	24	8	KEITH JARRETT RADIANCE ECM 004314/UNIVERSAL CLASSICS GROUP	
22	RE-ENTRY		ARTURO SANDOVAL LIVE AT THE BLUE NOTE HALF NOTE 4522 +	
23	RE-ENTRY		ELDAR DJANGIROV ELDAR SONY CLASSICAL 82593/SONY MUSIC	
24	19	40	VARIOUS ARTISTS 20 BEST OF JAZZ MADACY SPECIAL PRODUCTS 5328/MADACY	
25	RE-ENTRY		BOBBIE EAKES SOMETHING BEAUTIFUL BCI 40980	

TOP CONTEMPORARY JAZZ

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL	CHART
1	1	2	LIZZ WRIGHT #1 2 WKS DREAMING WIDE AWAKE VERVE FORECAST 004068/VG	
2	3	21	BOBBY CALDWELL PERFECT ISLAND NIGHTS SIN-DROME 8965	
3	2	32	KENNY G AT LAST... THE DUETS ALBUM ARISTA 82470/RMG	●
4	NEW		MESHELL NDEGEOCELLO THE SPIRIT MUSIC JAMIA: DANCE OF THE INFIDEL SHANACHIE 5755	
5	NEW		DOWN TO THE BONE SPREAD LOVE LIKE WILDFIRE NARADA JAZZ 84356/NARADA	
6	4	8	THE RIPPINGTONS FEATURING RUSS FREEMAN WILD CARD PEAK 8521 CONCORD	
7	7	8	JONATHAN BUTLER JONATHAN RENDEZVOUS 5108	
8	8	12	VARIOUS ARTISTS VERVE: REMIXED3 VERVE 004106*/VG	
9	5	8	WALTER BEASLEY FOR HER HEADS UP 3100	
10	6	17	GEORGE DUKE DUKE BIZARREPLANET 5102/BPM +	
11	11	15	PAUL TAYLOR NIGHTLIFE PEAK 8528/CONCORD	
12	10	12	MARCUS MILLER SILVER RAIN 3 DEUCES 5279/KOCH	
13	12	5	JEFF GOLUB TEMPTATION NARADA JAZZ 75848/NARADA	
14	9	13	ACOUSTIC ALCHEMY AMERICAN EMBLISH HIGHER OCTAVE 79755	
15	14	50	JAMIE CULLUM TWENTYSOMETHING UNIVERSAL/VERVE 002273/VG ⊕	
16	13	90	CHRIS BOTTI A THOUSAND KISSES DEEP COLUMBIA 90535/SONY MUSIC	
17	15	3	LEE RITENOUR OVERTIME PEAK 8531/CONCORD	
18	19	4	PRAFUL PYRAMID IN YOUR BACKYARD N-CODED 4254 RENDEZVOUS	
19	RE-ENTRY		HIROSHIMA ODON HEADS UP 3096	
20	16	9	STEVE COLE BPM NARADA JAZZ 75594/NARADA	
21	17	22	PAT METHENY GROUP THE WAY UP NONESUCH 79876/WARNER BROS.	
22	18	11	VICTOR WOOTEN SOUL CIRCUS VANGUARD 79785	
23	21	47	BONEY JAMES PURE WARNER BROS. 48756	
24	23	19	JEFF LORBER FLIPSIDE NARADA JAZZ 73124/NARADA	
25	22	64	DAVE KOZ SAXOPHONIC CAPITOL 34228	

TOP CLASSICAL

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL	CHART
1	1	12	YO-YO MA/THE SILK ROAD ENSEMBLE #1 12 WKS SILK ROAD JOURNEYS: BEYOND THE HORIZON SONY CLASSICAL 93962/SONY MUSIC	
2	16	20	MORMON TABERNACLE CHOIR WITH ORCHESTRA AT TEMPLE SQUARE (JESSOP) CHOOSE SOMETHING LIKE A STAR MORMON TABERNACLE CHOIR 0005	
3	4	39	YO-YO MA WITH ROMA SINFONIETTA ORCHESTRA (MORRICONE) YO-YO MA PLAYS ENNIO MORRICONE SONY CLASSICAL 93456/SONY MUSIC ⊕	
4	2	40	ANDRE RIEU TUSCANY DENON 7431	
5	3	29	THE 5 BROWNS THE 5 BROWNS RED SEAL 66007/BMG CLASSICS ⊕	
6	6	87	JOSHUA BELL ROMANCE OF THE VIOLIN SONY CLASSICAL 67884/SONY MUSIC ⊕	
7	12	27	MORMON TABERNACLE CHOIR AMERICA'S CHOIR: FAVORITE SONGS HYMNS & ANTHEMS MORMON TABERNACLE CHOIR 6313	
8	5	85	SOUNDTRACK MASTER AND COMMANDER DECCA 001674/UNIVERSAL CLASSICS GROUP	
9	7	24	SOUNDTRACK THE CHORUS NONESUCH 61741/WARNER BROS.	
10	9	43	MORMON TABERNACLE CHOIR PEACE LIKE A RIVER MORMON TABERNACLE CHOIR 6188	
11	NEW		VARIOUS ARTISTS BERNSTEIN: PETER PAN KOCH CLASSICS 7586/KOCH	
12	16	26	LEON FLEISHER TWO HANDS VANGUARD CLASSICS 1551/ARTEMIS CLASSICS	
13	11	64	YO-YO MA WITH AMSTERDAM BAROQUE ORCHESTRA (KOOPMAN) VIVALDI'S CELLO SONY CLASSICAL 90916/SONY MUSIC	
14	8	72	ANDRE RIEU LIVE IN DUBLIN DENON 17283	
15	15	20	LANG LANG & MARIINSKY THEATER ORCHESTRA (GERGIEV) RACHMANINOV: PIANO CONCERTO NO. 2 DG 003902/UNIVERSAL CLASSICS GROUP	
16	14	8	THE SIXTEEN (CHRISTOPHERS) RENAISSANCE MUSIC FOR INNER PEACE DECCA 004531/UNIVERSAL CLASSICS GROUP	
17	NEW		VARIOUS ARTISTS GRIEG: PEER GYNT VIRGIN CLASSICS 45722 ANGEL	
18	23	36	ANNA NETREBKO WITH THE MAHLER CHAMBER ORCHESTRA (ABBADO) SEMPRE LIBERA DG 002398/UNIVERSAL CLASSICS GROUP	
19	20	2	BERLIN PHILHARMONIC (ABBADO) MAHLER: SYMPHONY NO. 5 DG 004491/UNIVERSAL CLASSICS GROUP	
20	21	10	BRYN TERFEL/MALCOLM MARTINEAU SILENT NOON DG 004216/UNIVERSAL CLASSICS GROUP	
21	RE-ENTRY		RICHARD JAMES AS IN A DREAM RICHARD JAMES 82174	
22	22	6	KING'S COLLEGE CHOIR (CLEOBURY) GREGORIAN CHANT EMI CLASSICS 57963 ANGEL	
23	RE-ENTRY		RICHARD GOODE MOZART NONESUCH 79831/WARNER BROS.	
24	18	56	ANONYMOUS 4 AMERICAN ANGELS HARMONIA MUNDI 807326	
25	17	34	RENEE FLEMING/ORCHESTRA OF THE AGE OF ENLIGHTENMENT (BICKET) HANDEL DECCA 005168/UNIVERSAL CLASSICS GROUP	

TOP CLASSICAL CROSSOVER

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL	CHART
1	1	18	IL DIVO #1 9 WKS IL DIVO SYCO/COLUMBIA 93963/SONY MUSIC ⊕	●
2	2	8	SOUNDTRACK STAR WARS EPISODE III: REVENGE OF THE SITH SONY CLASSICAL 94220/SONY MUSIC +	
3	3	86	JOSH GROBAN CLOSER 143/REPRISE 48450/WARNER BROS. +	■
4	NEW		AMICI FOREVER DEFINED RCA VICTOR 88863	
5	4	33	ANDREA BOCELLI ANDREA PHILIPS 003113/UNIVERSAL CLASSICS GROUP	
6	9	71	AMICI FOREVER THE OPERA BAND RCA VICTOR 52730	
7	5	7	RENEE FLEMING HAUNTED HEART DECCA 004406/UNIVERSAL CLASSICS GROUP	
8	8	17	RONAN TYNAN RONAN DECCA 003863/UNIVERSAL CLASSICS GROUP	
9	8	21	MARIO FRANGOULIS FOLLOW YOUR HEART SONY CLASSICAL 83803/SONY MUSIC	
10	7	6	NIGEL HESS FEATURING JOSHUA BELL LADIES IN LAVENDER (SOUNDTRACK) SONY CLASSICAL 82689/SONY MUSIC	
11	NEW		JOHN WILLIAMS WAR OF THE WORLDS (SOUNDTRACK) DECCA 004586/UNIVERSAL CLASSICS GROUP	
12	10	39	SARAH BRIGHTMAN LIVE FROM LAS VEGAS NEMO STUDIO 57801/ANGEL	
13	11	54	BOND CLASSIFIED MBO/DECCA 002332/UNIVERSAL CLASSICS GROUP	
14	12	60	ANDRE RIEU AT THE MOVIES DENON 17340	
15	13	13	LONDON SYMPHONY ORCHESTRA (WILLIAMS) STAR WARS TRILOGY SONY CLASSICAL 93451/SONY MUSIC	
16	15	64	HAYLEY WESTENRA PURE DECCA 001866/UNIVERSAL CLASSICS GROUP	
17	16	3	CHRISTOPHER O'RILEY HOLD ME TO THIS O'RILEY PLAYS RADIOHEAD WORLD VILLAGE 468034	
18	14	100	YO-YO MA OBRIGADO BRAZIL SONY CLASSICAL 89935/SONY MUSIC	
19	18	42	TAN DUN FEATURING ITZHAK PERLMAN HERO (SOUNDTRACK) SONY CLASSICAL 87726/SONY MUSIC	
20	23	71	BOND BOND: REMIXED MBO/DECCA 001117/UNIVERSAL CLASSICS GROUP	
21	18	11	KATHERINE JENKINS LA DIVA DECCA 004391/UNIVERSAL CLASSICS GROUP	
22	17	51	THE IRISH TENORS HERITAGE RAZOR & TIE 82810	
23	20	41	BELA FLECK/EDGAR MEYER MUSIC FOR TWO SONY CLASSICAL 92106/SONY MUSIC	
24	RE-ENTRY		ARIA ARIA 3: METAMORPHOSIS KOCH 5765	
25	24	42	YO-YO MA OBRIGADO BRAZIL: LIVE IN CONCERT SONY CLASSICAL 90870/SONY MUSIC	

CHARTS LEGEND

SEE BELOW FOR COMPLETE LEGEND INFORMATION.

JULY 9 2005 ALBUMS

SALES DATA COMPILED BY Nielsen SoundScan

ALBUM CHARTS

Sales data compiled by Nielsen SoundScan. For Top R&B/Hip-Hop Albums, sales data is compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen Soundscan.

● Albums with the greatest sales gains this week.

GREATEST GAINER — Where included, this award indicates the title with the chart's largest unit increase

PACE SETTER — Where included, this award indicates the title with the chart's biggest percentage growth

HEATSEEKER GRADUATE — Indicates album entered top 100 of The Billboard 200 and has been removed from Heatseekers chart.

PRICING CONFIGURATION

CD/Cassette prices are suggested list or equivalent prices, which are projected from wholesale prices. Ⓓ after price indicates album only available on DualDisc. CD/DVD after price indicates CD/DVD combo only available. Ⓓ DualDisc available. ✦ CD/DVD combo available. * indicates vinyl LP is available. Pricing and vinyl LP availability are not included on all charts.

SINGLES CHARTS

RADIO AIRPLAY SINGLES CHARTS

Compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. Charts are ranked by number of gross audience impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. The exceptions are the Rhythmic Top 40, Adult Top 40, Adult Contemporary, Modern Rock and Adult R&B charts, which are ranked by total detections.

● Songs showing an increase in audience (or detections) over the previous week, regardless of chart movement.

RECURRENT RULES

Songs are removed from the Hot 100 and Hot 100 Airplay charts simultaneously if they have been on the Hot 100 for more than 20 weeks and rank below 50. Songs are removed from the Hot R&B/Hip-Hop Singles & Tracks and Hot R&B/Hip-Hop Airplay charts simultaneously if they have been on the Hot R&B/Hip-Hop Singles & Tracks for more than 20 weeks and rank below 50. Songs are removed from the Pop 100 and Pop 100 Airplay charts simultaneously if they have been on the Pop100 for more than 30 weeks and rank below 30. Songs are removed from Hot Country Singles & Tracks if they have been on the chart for more than 20 weeks and rank below 15, provided that they are not still gaining enough points to bullet. Songs are removed from the Adult Top 40, Adult Contemporary, Adult R&B, and Hot Dance Radio Airplay charts if they have been on the chart for more than 26 weeks and rank below 15 (20 for Modern Rock).

SINGLES SALES CHARTS

The top selling singles compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by Nielsen SoundScan. For R&B/Hip-Hop Singles Sales, sales data is compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen Soundscan.
● Singles with the greatest sales gains.

CONFIGURATIONS

Ⓒ CD single available Ⓓ Digital Download available Ⓓ DVD single available Ⓥ Vinyl Maxi-Single available. Ⓥ Vinyl Single available Ⓧ CD Maxi-Single available. Configurations are not included on all singles charts.

HITPREDICTOR

★ Indicates title earned HitPredictor status in that particular format based on research data provided by Promosquad. Songs are blind tested online by Promosquad using multiple listens and a nationwide sample of carefully profiled music consumers. Songs are rated on a 1-5 scale, final results are based on weighted positives. Songs with a score of 65 or more (75 or more for country) are judged to have Hit Potential, although that benchmark number can fluctuate per format based on the strength of available music. For a complete and updated list of current songs with Hit Potential, commentary, polls and more, please visit www.hitpredictor.com.

DANCE CLUB PLAY

Compiled from a national sample of reports from club DJs.
● Titles with the greatest club play increase over the previous week.

AWARD/CERT LEVELS

ALBUM CHARTS

● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 albums (Gold) ■ RIAA certification for net shipment of 1 million units (Platinum) ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral within Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. Certification for net shipments of 100,000 units (Oro). □ Certification of 200,000 units (Platino). Ⓓ Certification of 400,000 units (Multi-Platino).

SINGLES CHARTS

● RIAA certification for 100,000 paid downloads (Gold)
■ RIAA certification for 200,000 paid downloads (Platinum). Numeral within platinum symbol indicates song's multiplatinum level.

MUSIC VIDEO SALES CHARTS

● RIAA gold certification for net shipment of 25,000 units for video singles. ◡ RIAA gold certification for net shipment of 50,000 units for shortform or longform videos. ■ RIAA platinum certification for net shipment of 50,000 units for video singles. □ RIAA platinum certification for sales of 100,000 units for shortform or longform videos.

DVD SALES VHS SALES VIDEO RENTALS

● RIAA gold certification for net shipment of 50,000 units or $1 million in sales at suggested retail price ■ RIAA platinum certification for sales of 100,000 units or $2 million in sales at suggested retail price. ◡ IRMA gold certification for a minimum sale of 125,000 units or a dollar volume of $9 million at retail for theatrically released programs, or of at least 25,000 units and $1 million at suggested retail for non-theatrical titles. □ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of $18 million at retail for theatrically released programs, and of at least, 50,000 units and $2 million at suggested retail for non-theatrical titles.

TOP POP CATALOG

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / TITLE (IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE))	CERT
1	1	144	**COLDPLAY** (5 WKS) A RUSH OF BLOOD TO THE HEAD CAPITOL 40604* (18.98/11.98)	3
2	2	107	**THE BEACH BOYS** THE VERY BEST OF THE BEACH BOYS: SOUNDS OF SUMMER CAPITOL 82718 (18.98) ✦	■
3	4	111	**MAROONS** BONGO BOAT JANE OCTONE / 50001* /BMG (18.98)	4
4	3	142	**KEITH URBAN** GOLDEN ROAD CAPITOL (NASHVILLE) 32936 (18.98/10.98)	2
5	5	683	**AC/DC** BACK IN BLACK LEGACY/EPIC 80207*/SONY MUSIC (18.98) Ⓓ	◆
6	8	554	**BOB SEGER & THE SILVER BULLET BAND** GREATEST HITS CAPITOL 30334 (18.98/10.98)	7
7	7	163	**COLDPLAY** PARACHUTES NETTWERK 30182/CAPITOL (18.98)	3
8	8	594	**QUEEN** GREATEST HITS HOLLYWOOD 161265 (13.98/11.98)	7
9	10	1456	**PINK FLOYD** DARK SIDE OF THE MOON CAPITOL 46001* (18.98/10.98)	◆
10	9	174	**NORAH JONES** COME AWAY WITH ME BLUE NOTE 32088* (17.98)	◆
11	15	133	**SYSTEM OF A DOWN** TOXICITY AMERICAN/COLUMBIA 62240*/SONY MUSIC (18.98/12.98)	3
12	16	821	**BOB MARLEY AND THE WAILERS** LEGEND: THE BEST OF BOB MARLEY AND THE WAILERS TUFF GONG/ISLAND 548904/UME (13.98/9.98) ✦	◆
13	11	241	**THE BEATLES** 1 APPLE 29325/CAPITOL (19.98/12.98)	◆
14	16	127	**AUDIOSLAVE** AUDIOSLAVE INTERSCOPE/EPIC 86060*/SONY MUSIC (18.98)	2
15	14	820	**JOURNEY** JOURNEY'S GREATEST HITS COLUMBIA 44403/SONY MUSIC (18.98/12.98)	◆
16	26	84	**GREEN DAY** INTERNATIONAL SUPERHITS! REPRISE 48145/WARNER BROS. (18.98)	●
17	12	40	**LYNYRD SKYNYRD** ALL TIME GREATEST HITS MCA 112229/UME (18.98/12.98)	■
19	13	81	**STEVIE WONDER** THE DEFINITIVE COLLECTION MOTOWN/UTV 060164/UME (18.98)	■
18	20	103	**50 CENT** GET RICH OR DIE TRYIN' SHADY/AFTERMATH 493544* /INTERSCOPE (13.98/8.98)	5
20	32	506	**TOM PETTY AND THE HEARTBREAKERS** GREATEST HITS MCA 11981/UME (18.98/12.98)	◆
21	17	450	**CREEDENCE CLEARWATER REVIVAL** CHRONICLE THE 20 GREATEST HITS FANTASY 2*/CONCORD (17.98/12.98)	3
22	27	711	**METALLICA** METALLICA ELEKTRA 61113* /AG (18.98/11.98)	◆
23	31	50	**MICHAEL BUBLE** MICHAEL BUBLE 143/REPRISE 48376/WARNER BROS. (18.98)	●
24	19	99	**LED ZEPPELIN** EARLY DAYS & LATTER DAYS: THE BEST OF LED ZEPPELIN VOLUMES ONE AND TWO ATLANTIC 83019/AG (19.98)	■
25	24	240	**KENNY CHESNEY** GREATEST HITS BNA 67976/RLG (18.98/12.98)	4
26	21	3	**JEFF BATES** RAINBOW MAN RCA NASHVILLE 67071/RLG (17.98/11.98)	
27	28	63	**JACK JOHNSON** ON AND ON JACK JOHNSON 075012*/UMRG (18.98)	■
28	25	50	**JIMMY BUFFETT** MEET ME IN MARGARITAVILLE...JIMMY BUFFETT: THE ULTIMATE COLLECTION MAILBOAT/MCA 00778/UME (25.98)	2
29	30	404	**ABBA** GOLD -- GREATEST HITS POLYDOR/A&M 817007/UME (18.98/12.98)	8
50	41	7	**DON OMAR** THE LAST DON VI 450597/MACHETE (14.98)	□
31	35	121	**EVANESCENCE** FALLEN WIND-UP 13063 (18.98)	4
32	20	58	**RAY CHARLES** THE VERY BEST OF RAY CHARLES RHINO 79822 (11.98)	●
33	23	310	**EAGLES** HELL FREEZES OVER GEFFEN 424725/INTERSCOPE (12.98/8.98)	8
34	RE-ENTRY	5	**SUBLIME** SUBLIME GASOLINE ALLEY/GEFFEN 111413/UME (18.98/12.98)	5
35	34	131	**JIMI HENDRIX** EXPERIENCE HENDRIX: THE BEST OF JIMI HENDRIX EXPERIENCE HENDRIX 111671*/UME (18.98/12.98)	■
36	22	137	**ELVIS PRESLEY** ELV1S 30 #1 HITS RCA 68078* /BMG (19.98/12.98)	3
37	33	240	**TIM MCGRAW** GREATEST HITS CURB 77978 (19.98/12.98)	4
38	42	124	**3 DOORS DOWN** AWAY FROM THE SUN REPUBLIC/UNIVERSAL 064386/UMRG (13.98/8.98)	3
39	39	61	**KELLY CLARKSON** THANKFUL RCA 98150/BMG (18.98)	2
50	46	146	**GREEN DAY** DOOKIE REPRISE 45528*/WARNER BROS. (12.98/7.98)	◆
41	44	129	**JACK JOHNSON** BRUSHFIRE FAIRYTALES ENJOY 860064*/UMRG (18.98)	■
42	38	133	**RASCAL FLATTS** MELT LYRIC STREET 165031/HOLLYWOOD (18.98/12.98)	2
43	36	156	**U2** THE BEST OF 1990-2000 ISLAND 524613/IDJMG (18.98/12.98)	2
44	45	119	**LINKIN PARK** METEORA WARNER BROS. 48180* (18.98)	4
45	43	144	**RASCAL FLATTS** RASCAL FLATTS LYRIC STREET 165011/HOLLYWOOD (18.98/11.98)	■
50	RE-ENTRY	3	**MARTINA MCBRIDE** GREATEST HITS RCA NASHVILLE 67012/RLG (18.98/12.98)	3
47	50	221	**AC/DC** LIVE LEGACY/EPIC 80214/SONY MUSIC (17.98/11.98)	3
48	49	134	**KENNY CHESNEY** NO SHOES NO SHIRT, NO PROBLEMS BNA 67038/RLG (18.98/12.98)	4
49	RE-ENTRY		**DAMIEN RICE** O ORM/VECTOR 48507/WARNER BROS. (18.98) ✦	●
50	RE-ENTRY		**2PAC** GREATEST HITS AMARU/DEATH ROW 480101*/INTERSCOPE (24.98/19.98)	9

TOP POP CATALOG: Catalog Albums are 2-year old titles that have fallen below No 100 on The Billboard 200 or re-issues of older albums. Total Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. **TOP INTERNET:** Reflects physical albums ordered through Internet merchants, based on data collected by Nielsen SoundScan. Catalog titles are included. **TOP SOUNDTRACKS:** Catalog titles are included. **BILLBOARD.BIZ CHART:** See Chart Legend for rules and explanations. © 2005, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

TOP INTERNET

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / IMPRINT & NUMBER / DISTRIBUTING LABEL	Title	BB 200 RANKING	CERT
1	1	3	**COLDPLAY** (2 WKS) APITDL 74786	X&Y	1	
2	NEW		**SAOSIN** DEATH SO US PART 7232	Translating The Name (EP)		
3	2	2	**FOO FIGHTERS** ROSWELL/RCA 68084*/BMG ✦	In Your Honor	3	
4	5	9	**CELTIC WOMAN** MANHATTAN 60233	Celtic Woman	112	
5	3	3	**THE WHITE STRIPES** THIRD MAN/V2	Get Behind Me Satan	17	
6	NEW		**DROPKICK MURPHYS** HELLCAT 80472*/EPITAPH	The Warrior's Code	49	
7	6	3	**THE BLACK EYED PEAS** A&M 004341*/INTERSCOPE	Monkey Business	4	
8	NEW		**THE CLARKS** KING MOUSE 012/HIGH WIRE	Between Now And Then		
9	NEW		**JOHN HIATT** NEW WEST 6078	Master Of Disaster	126	
10	10	5	**AUDIOSLAVE** EPIC 004603/INTERSCOPE	Out Of Exile	25	
11	4	2	**BACKSTREET BOYS** JIVE 69611 ZOMBA ✦	Never Gone	7	
12	15	17	**JACK JOHNSON** JACK JOHNSON/BRUSHFIRE 004149*/UMRG	In Between Dreams	32	■
13	14	5	**YAN MORRISON** EXILE/GEFFEN 004[illegible]/INTERSCOPE	Magic Time	93	
14	11	7	**DAVE MATTHEWS BAND** RCA 68796/BMG ✦	Stand Up	21	■
15	12	10	**IL DIVO** SYCO/COLUMBIA 91863/SONY MUSIC ●	Il Divo	35	●

TOP SOUNDTRACKS

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT
1	1	5	**THE LONGEST YARD** (4 WKS) DERRY/UNIVERSAL 004552*/UMRG	
2	3	5	**MADAGASCAR** DREAMWORKS ANIMATION/GEFFEN 004005/INTERSCOPE	
3	2	6	**AMERICAN IDOL SEASON 4: THE SHOWSTOPPERS** RCA 68648/BMG	
4	4	31	**THE PHANTOM OF THE OPERA** REALLY USEFUL/SONY CLASSICAL 93521/SONY MUSIC	■
6	NEW		**HERBIE: FULLY LOADED** HOLLYWOOD 102518	
6	5	9	**STAR WARS EPISODE III: REVENGE OF THE SITH** SONY CLASSICAL 94220/SONY MUSIC ✦	
7	6	46	**GARDEN STATE** FOX/EPIC 82843/SONY MUSIC	■
8	10	2	**BATMAN BEGINS** WARNER SUNSET 71324/WARNER HOME VIDEO	
9	7	8	**ELVIS BY THE PRESLEYS (ELVIS PRESLEY)** RCA 87883/SONY BMG STRATEGIC MARKETING GROUP	
10	11	27	**THE PHANTOM OF THE OPERA (SPECIAL EDITION)** REALLY USEFUL/SONY CLASSICAL 93522/SONY MUSIC	
11	15	10	**TYLER PERRY'S DIARY OF A MAD BLACK WOMAN** ROWDY/MOTOWN 004615/UMRG	
12	12	4	**THE SISTERHOOD OF THE TRAVELING PANTS** COLUMBIA 94409/SONY MUSIC	
13	8	36	**RAY (RAY CHARLES)** WMG SOUNDTRACKS/ATLANTIC 78540/RHINO	■
14	9	5	**LORDS OF DOGTOWN** GEFFEN 004556/INTERSCOPE	
15	RE-ENTRY		**COACH CARTER** CAPITOL 63164*	

TOP HEATSEEKERS: NORTHEAST

FROM Billboard.biz

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / TITLE (IMPRINT / DISTRIBUTING LABEL)
1	—	1	**RA** (1 WK) DUALITY (REPUBLIC/UNIVERSAL/UMRG)
2	—	1	**DREDG** CATCH WITHOUT ARMS (INTERSCOPE)
3	4	49	**DANE COOK** RARAFUL IF SWALLOWED (COMEDY CENTRAL)
4	—	1	**THE YANITY PROJECT** THE YANITY PROJECT (FLAGSHIP)
5	—	1	**ON BROKEN WINGS** IT'S ALL A LONG GOODBYE (EULOGY)
6	—	1	**EYERGREEN TERRACE** SINCERITY IS AN EASY DISGUISE IN THIS BUSINESS (EULOGY)
7	2	2	**FUNERAL FOR A FRIEND** HOURD (FERRET/ATLANTIC AG)
8	5	14	**AMOS LEE** AMOS LEE (BLUE NOTE)
9	6	33	**RAY LAMONTAGNE** TROUBLE (RCA/RMG)
10	3	8	**DARK NEW DAY** TWELVE YEAR SILENCE (WARNER BROS.)
11	—	1	**THE REDWALLS** DE NOVA (CAPITOL)
12	—	1	**TIESTO** IN SEARCH OF SUNRISE 4: LATIN AMERICA (SONG BIRD/BLACK HOLE)
13	—	1	**ANDY ANDY** INDIGA (WEPA/CARIBAN BOX OFFICE)
14	10	3	**LIZZ WRIGHT** DREAMING WIDE AWAKE (VERVE FORECAST/VG)
15	8	2	**JOHN SCOFIELD** THAT'S WHAT I SAY: JOHN SCOFIELD PLAYS THE MUSIC OF RAY CHARLES (VERVE/VG)

TOP DVD SALES

THIS WEEK	LAST WEEK	2 WEEKS AGO	TITLE / LABEL, DISTRIBUTING LABEL & NUMBER (PRICE)	Principal Performers	CERT.	RATING
1	NEW		#1 1 WK HITCH (FULL SCREEN) COLUMBIA TRISTAR HOME ENTERTAINMENT 004871 (29.99)	Will Smith		PG-13
2	NEW		HITCH (WIDESCREEN) COLUMBIA TRISTAR HOME ENTERTAINMENT 11235 (29.99)	Will Smith		PG-13
3	NEW		TARZAN II WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 27818 (29.99)	Animated		G
4	3	4	CHAPPELLE'S SHOW: SEASON 2 (UNCENSORED!) PARAMOUNT HOME ENTERTAINMENT 87904 (39.99)	Dave Chappelle		NR
5	1	2	BE COOL (WIDESCREEN) MGM HOME ENTERTAINMENT 68650 (27.98)	John Travolta/Uma Thurman		PG-13
6	2	2	BE COOL (FULL SCREEN) MGM HOME ENTERTAINMENT 68279 (27.98)	John Travolta/Uma Thurman		PG-13
7	10	4	THE AVIATOR (FULL SCREEN) WARNER HOME VIDEO 38940 (29.98)	Leonardo DiCaprio/Cate Blanchett		PG-13
8	4	2	SOPRANOS: THE COMPLETE FIFTH SEASON HBO HOME VIDEO 92300 (99.99)	James Gandolfini/Lorraine Bracco		NR
9	6	4	ARE WE THERE YET? COLUMBIA TRISTAR HOME ENTERTAINMENT 08075 (29.98)	Ice Cube		PG
10	14	7	NATIONAL TREASURE (FULL SCREEN) DIMENSION HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 35889 (29.98)	Nicolas Cage		PG
11	11	4	THE AVIATOR (WIDESCREEN) WARNER HOME VIDEO 38938 (29.98)	Leonardo DiCaprio/Cate Blanchett		PG-13
12	NEW		CASINO (WIDESCREEN ANNIVERSARY EDITION) UNIVERSAL STUDIOS HOME VIDEO 23852 (24.98)	Robert De Niro/Joe Pesci		R
13	16	7	NATIONAL TREASURE (WIDESCREEN) DIMENSION HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 35990 (29.98)	Nicholas Cage		PG
14	13	20	STAR WARS TRILOGY (WIDESCREEN 4 PACK) FOXVIDEO 22341 (99.98)	Mark Hamill/Harrison Ford		PG
15	16	5	SEINFELD: THE COMPLETE FOURTH SEASON COLUMBIA TRISTAR HOME ENTERTAINMENT 08774 (49.95)	Jerry Seinfeld		NR
16	20	26	NAPOLEON DYNAMITE FOXVIDEO 21392 (29.98)	Jon Heder		PG
17	6	2	STRIPES: EXTENDED EDITION COLUMBIA TRISTAR HOME ENTERTAINMENT 05994 (19.98)	Bill Murray		R
18	12	4	POOH'S HEFFALUMP MOVIE WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 39896 (29.99)	Animated		G
19	NEW		RENO 911! THE COMPLETE SECOND SEASON - UNCENSORED PARAMOUNT HOME ENTERTAINMENT 88894 (39.99)	Thomas Lennon/Ben Garant		NR
20	17	5	TEAM AMERICA: WORLD POLICE SPECIAL UNRATED EDITION PARAMOUNT HOME ENTERTAINMENT 25194 (29.98)	Trey Parker/Matt Stone		NR
21	9	2	BEYOND THE SEA LIONS GATE HOME ENTERTAINMENT 17231 (27.98)	Kevin Spacey/Kate Bosworth		PG-13
22	NEW		JAWS: 30TH ANNIVERSARY WIDESCREEN EDITION UNIVERSAL STUDIOS HOME VIDEO 20171 (24.98)	Roy Scheider/Richard Dreyfuss		PG
23	7	3	BOOGEYMAN: SPECIAL EDITION COLUMBIA TRISTAR HOME ENTERTAINMENT 01269 (29.98)	Barry Watson		PG-13
24	33	9	MEET THE FOCKERS (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO 25823 (29.98)	Ben Stiller/Robert De Niro		PG-13
25	21	30	STAR WARS: EPISODE I-THE PHANTOM MENACE FOXVIDEO 2002391 (29.98)	Liam Neeson/Ewan McGregor		PG

TOP VHS SALES

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE / LABEL, DISTRIBUTING LABEL & NUMBER	CERT.	RATING
1	NEW		#1 1 WK TARZAN II WALT DISNEY/BUENA VISTA 27023 (24.98)		G
2	3	24	SHREK 2 DREAMWORKS/UNIVERSAL STUDIOS 80874 (24.98)		PG
3	1	14	THE INCREDIBLES WALT DISNEY/BUENA VISTA 36425 (29.99)		PG
4	NEW		WHAT'S NEW SCOOBY DOO? VOL. 6 SPORTS SPOOKTACULAR WARNER 02692 (22.98)		G
5	4	16	THE SPONGEBOB SQUAREPANTS MOVIE PARAMOUNT 25143 (22.99)		PG
6	9	14	HARRY POTTER & THE PRISONER OF AZKABAN WARNER 28449 (22.98)		PG
7	11	15	BARBIE: FAIRYTOPIA LIONS GATE 17121 (19.98)		NR
8	RE-ENTRY		SPIDER-MAN 2 COLUMBIA TRISTAR 05148 (14.98)		PG-13
9	16	9	DISNEY PRINCESS STORIES VOLUME 2 WALT DISNEY/BUENA VISTA 38128 (14.99)		G
10	5	47	DORA THE EXPLORER: SILLY FIESTA PARAMOUNT 79593 (9.99)		NR
11	7	19	ALOHA SCOOBY DOO WARNER 02385 (14.98)		G
12	13	16	THOMAS & FRIENDS: SODOR CELEBRATION HIT 08588 (14.98)		NR
13	2	4	POOH'S HEFFALUMP MOVIE WALT DISNEY/BUENA VISTA 32536 (29.99)		G
14	19	16	BAMBI (SPECIAL EDITION) WALT DISNEY/BUENA VISTA 36336 (24.99)		G
15	12	7	DORA THE EXPLORER: IT'S A PARTY PARAMOUNT 86653 (14.98)		NR
16	8	19	SHARK TALE DREAMWORKS 81878 (24.98)		PG
17	15	7	THOMAS THE TANK ENGINE: HOORAY FOR THOMAS (W/TOY) HIT 08992 (12.98)		NR
18	NEW		BOB THE BUILDER: DIG, LIFT, & HAUL HIT ENTERTAINMENT 24127 (14.98)		NR
19	17	4	SPONGEBOB SQUAREPANTS: FEAR OF A KRABBY PATTY PARAMOUNT 87553 (12.98)		NR
20	6	6	RACING STRIPES WARNER 33886 (22.98)		PG
21	25	30	SCOOBY DOO 2: MONSTERS UNLEASHED WARNER 28307 (22.98)		PG
22	22	15	BARNEY: LET'S GO TO THE FARM HIT ENTERTAINMENT 20117 (14.98)		NR
23	23	34	GARFIELD THE MOVIE FOXVIDEO 24881 (19.98)		PG-13
24	21	42	DORA THE EXPLORER: CITY OF LOST TOYS PARAMOUNT 875413 (9.98)		NR
25	RE-ENTRY		SPONGEBOB SQUAREPANTS - THE SEASCAPE CAPERS PARAMOUNT 78553 (9.98)		NR

TOP VIDEO RENTALS

Rentrak ESSENTIALS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE / LABEL, DISTRIBUTING LABEL	RATING
1	NEW		#1 1 WK HITCH COLUMBIA TRISTAR HOME ENTERTAINMENT	PG-13
2	1	2	BE COOL MGM HOME ENTERTAINMENT	PG-13
3	3	4	ARE WE THERE YET? COLUMBIA TRISTAR HOME ENTERTAINMENT	PG
4	4	4	THE AVIATOR WARNER HOME VIDEO	PG-13
5	2	3	BOOGEYMAN COLUMBIA TRISTAR HOME ENTERTAINMENT	PG-13
6	5	7	NATIONAL TREASURE DIMENSION HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT	PG
7	8	2	SEED OF CHUCKY UNIVERSAL STUDIOS HOME VIDEO	R
8	7	5	WHITE NOISE UNIVERSAL STUDIOS HOME VIDEO	PG-13
9	6	6	MEET THE FOCKERS UNIVERSAL STUDIOS HOME VIDEO	PG-13
10	6	0	IN GOOD COMPANY UNIVERSAL STUDIOS HOME VIDEO	PG-13

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TOP VIDEO GAME RENTALS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE / MANUFACTURER	RATING
1	1	7	#1 3 WKS PS2: STAR WARS III: REVENGE OF THE SITH LUCASARTS ENTERTAINMENT	T
2	3	2	XBOX: GRAND THEFT AUTO: SAN ANDREAS TAKE 2 INTERACTIVE	M
3	2	10	PS2: MIDNIGHT CLUB 3: DUB EDITION ROCKSTAR GAMES	T
4	4	7	XBOX: STAR WARS III: REVENGE OF THE SITH LUCASARTS ENTERTAINMENT	T
5	5	2	PS2: MEDAL OF HONOR: EUROPEAN ASSAULT ELECTRONIC ARTS	M
6	5	10	XBOX: MIDNIGHT CLUB 3: DUB EDITION ROCKSTAR GAMES	T
7	6	34	PS2: GRAND THEFT AUTO: SAN ANDREAS ROCKSTAR GAMES	M
8	NEW		PS2: BATMAN BEGINS ELECTRONIC ARTS	T
9	NEW		XBOX: MEDAL OF HONOR: EUROPEAN ASSAULT ELECTRONIC ARTS	T
10	NEW		XBOX: BATMAN BEGINS ELECTRONIC ARTS	T

TOP HEATSEEKERS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST / LABEL & NUMBER / DISTRIBUTING LABEL (PRICE)	Title	DIGITAL
1	HOT SHOT DEBUT		#1 1 WK DREDG INTERSCOPE 004864 (9.98)	Catch Without Arms	
2	NEW		RA REPUBLIC/UNIVERSAL 004836 UMRQ (9.98)	Duality	
3	3	5	GUCCI MANE LAFLARE BIG CAT 3016/TOMMY BOY (17.98)	Trap House	
4	5	17	AMOS LEE BLUE NOTE 92350 (12.98)	Amos Lee	
5	7	17	SHOOTER JENNINGS UNIVERSAL SOUTH 003819* (13.98)	Put The O Back In Country	
6	6	14	BLOC PARTY VICE DIM MAK 93815*/ATLANTIC (13.98)	Silent Alarm	
7	1	2	DARK NEW DAY WARNER BROS. 49318 (19.98)	Twelve Year Silence	
8	NEW		ANDY ANDY AVEX 1060/URBAN BOX OFFICE (13.98 CD/DVD) +	Ironia	
9	13	2	GREATEST GAINER AKWID & JAE-P UbiVISION 310479/UG (13.98) +	(Kickin' It.....Juntos!)	
10	6	14	NATALIE GRANT CURB 78860 (17.98)	Awaken	
11	2	2	FUNERAL FOR A FRIEND FERRET/ATLANTIC 62388/AG (18.98)	Hours	
12	10	2	LIZZ WRIGHT VERVE FORECAST 004089/VG (15.98)	Dreaming Wide Awake	
13	11	34	RISE AGAINST GEFFEN 002967/INTERSCOPE (9.98)	Siren Song Of The Counter Culture	
14	NEW		LEELA JAMES WARNER BROS. 48027 (13.98)	A Change Is Gonna Come	
15	9	5	NICHOLE NORDEMAN SPARROW 61875 (17.98)	Brave	
16	14	36	THE BABY EINSTEIN MUSIC BOX ORCHESTRA BUENA VISTA 861085/WALT DISNEY (7.98)	Baby Einstein: Lullaby Classics	
17	15	7	RBD EMI LATIN 75852 (14.98)	Rebelde	
18	12	8	LUPILLO RIVERA UNIVISION 310380 UG (14.98)	El Rey De Las Cantinas	
19	NEW		TIESTO SONG BIRD 88 BLACK HOLE (15.98)	In Search Of Sunrise 4: Latin America	
20	RE-ENTRY		ISRAEL AND NEW BREED INTEGRITY GOSPEL/EPIC 91263/SONY MUSIC (16.98)	Live From Another Level	
21	NEW		THE REDWALLS CAPITOL 93877 (12.98)	De Nove	
22	NEW		THE CLARKS KING MOUSE 010/HIGH WIRE (15.98)	Between Now And Then	
23	NEW		EVERGREEN TERRACE EULOGY 84660 (13.98)	Sincerity Is An Easy Disguise In This Business	
24	4	2	LIFE OF AGONY EPIC 93515/SONY MUSIC (17.98)	Broken Valley	
25	NEW		LITTLE BROTHER FAST LIFE 34* (17.98)	The Chittlin Circuit 1.5	
26	NEW		MATTHEW WEST UNIVERSAL SOUTH 003931 (13.98)	History	
27	NEW		SAOSIN DEATH DO US PART 7232 (8.98)	Translating The Name (EP)	
28	NEW		SASHA GLOBAL UNDERGROUND 1* (16.98)	Fundacion NYC	
29	17	6	BOBBY PINSON RCA NASHVILLE 86173/RLG (17.98)	Men Like Me	
30	20	3	JOHN SCOFIELD VERVE 604360/VG (19.98)	That's What I Say: John Scofield Plays The Music Of Ray Charles	
31	26	26	NB RIDAZ NASTYBOY 1020/UPSTAIRS (13.98)	nb ridaz.com	
32	NEW		AS CITIES BURN SOLID STATE 75471 (13.98)	Son, I Loved You At Your Darkest	
33	21	8	LIL' BOOSIE AND WEBBIE 1RILL 46330/ASYLUM (17.98)	Gangsta Musik	
34	NEW		MASTER JOE & O.G. BLACK DLE 197183 (14.98)	Los K-Becillas	
35	25	14	KURT CARR PROJECT GOSPO CENTRIC 70058/ZOMBA (17.98)	One Church	
36	23	5	ALACRANES MUSICAL UNIVISION 310384/UG (13.98) +	100% Originales	
37	33	9	AVENTURA PREMIUM LATIN 94982/SONY DISCOS (13.98)	God's Project	
38	48	30	THE ARCADE FIRE MERGE 225* (15.98)	Funeral	
39	37	5	REYLI SONY DISCOS 93414 (15.98)	En La Luna	
40	27	66	MUSE TASTE MEDIA 48733/WARNER BROS. (14.98)	Absolution	
41	RE-ENTRY		LA 5A ESTACION SONY DISCOS 82127 (12.98)	Flores De Alquiler	
42	30	20	DANE COOK COMEDY CENTRAL 0017 (18.98 CD/DVD) +	Harmful If Swallowed	
43	19	9	ACCEPTANCE COLUMBIA 88016/SONY MUSIC (11.98)	Phantoms	
44	36	36	UNDEROATH SOLID STATE 83184/TOOTH & NAIL (13.98)	They're Only Chasing Safety	
45	NEW		DR. CHARLES G. HAYES AND THE WARRIORS ICEE INSPIRATIONAL 7206/ICEE (15.98)	The Remix	
46	39	13	ARMOR FOR SLEEP EQUAL VISION 104 (13.98)	What To Do When You Are Dead	
47	42	10	CITIZEN COPE RCA 52114/RMG (11.98)	The Clarence Greenwood Recordings	
48	16	3	KELLY OSBOURNE SANCTUARY 84737 (13.98)	Sleeping In The Nothing	
49	35	15	ZOEGIRL SPARROW 73298 (12.98)	Room To Breathe	
50	RE-ENTRY		MARTHA MUNIZZI MARTHA MUNIZZI 8001 (19.98)	The Best Is Yet To Come	

BREAKING & ENTERING

"Inside Your Heaven," the first single from "American Idol" runner-up Bo Bice, debuts at No. 1 on the Pop 100 and at No. 2 on The Billboard Hot 100. Discover developing artists making their inaugural *Billboard* chart runs each week in Breaking & Entering on billboard.com

THIS WEEK ON .com

The best-selling albums by new and developing acts, defined as those who have never appeared in the top 100 of The Billboard 200. If a Heatseekers title reaches that level, it and the act's subsequent albums are immediately ineligible to appear on the Heatseekers chart. See Chart Legend for rules and explanations. © 2005, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

SINGLES & TRACKS SONG INDEX

Billboard

JULY 9 2005

Chart Codes: CS (Hot Country Songs), **H100** (Hot 100 Songs), **LT** (Hot Latin Songs), **POP** (Pop 100 Song and **RBH** (Hot R&B/Hip-Hop Songs) TITLE (Publisher Licensing Org.) Sheet Music Dist , Chart Position

1, 2 STEP (Royalty Rightings, ASCAP/Hitco South, ASCAP/Music 101, ASCAP/Warner-Tamerlane, BMI/Bubba Gee, BMI/Noontime Tunes, BMI/Mass Confusion, ASCAP/WB, ASCAP) WBM, H100 43

1 THING (Mi Suk, ASCAP/Universal, ASCAP/EMI Blackwood, BMI/Dam Rich, BMI/EMI U Catalog, ASCAP), HL/WBM, POP 78, RBH 46

4TH OF JULY (Universal, ASCAP/Fassler N Harder Music, ASCAP), HL, CS 36

A

AGAIN (Chyna Baby, BMI/Universal, ASCAP/Tetragrammaton, ASCAP/Nvrrac Tyte, ASCAP/Jesse Jaye, ASCAP/Reach Global, ASCAP/The Robinson Music Group, BMI/29 Black Music, BMI) HL, RBH 31

AIN'T NO WAY (Cobillion, BMI/Fourteenth Hour, BMI) RBH 92

AIRE (Ser Ca, BMI) LT 14

ALCOHOL (EMI April, ASCAP/Sea Gayle, ASCAP), HL, CS 11, H100 89

ALGO MAS (EMI April, ASCAP) LT 6

ALL BECAUSE OF YOU (Tessers First Born Music, BMI/Wilkinson Ave., BMI/Mi York City Music, ASCAP/Jerome Jones, SESAC/Nothing Hot Songs, SESAC/Peermusic III, BMI/Young Fanci, SESAC/All Blac Miurik, ASCAP/EMI April, ASCAP), HL, H100 86, RBH 26

ALMOST (Zomba, ASCAP/Drop Your Pants, ASCAP/Sonotrack, BMI/EMI Blackwood, BMI) HL/WBM, POP 58

AMERICAN BABY (Golden Grey, ASCAP/Tinco Publishing, ASCAP/Bat Future, BMI/Songs Of Universal, BMI) HL, H100 85, POP 70

AMOR DEL BUENO (Monster Music, ASCAP) LT 21

AND THEN WHAT (Copyright Control/Mooney Mack, BMI) RBH 52

ANGELS (Songs Of Nashville DreamWorks, BMI/Princetta, BMI/Honky Tonk Heart, BMI/Mrs Out Turn, BMI/Cherry River, BMI) CLM, CS 58

AN HONEST MISTAKE (Amalli Coast Music, BMI) H100 97, POP 75

ARLINGTON (Universal, ASCAP/Songs Of The Village, ASCAP/EMI April, ASCAP/Sea Gayle, ASCAP), HL, CS 32

ASAP (Dormare And Ya Majesty's Music, ASCAP/Down Holmes Publishing, BMI/Songs Of Universal, BMI), HL, H100 81, RBH 24

AS GOOD AS I ONCE WAS (Tokeco Tunes, BMI/Sony/ATV Tree, BMI/Big Yellow Dog, BMI/Florida Cracker, BMI), HL, CS 2, H100 37, POP 54

ASI COMO HOY (EMOA, ASCAP) LT 43

ASS LIKE THAT (Eight Mile Style, BMI/Ain't Nothin' Goin' On But Funking, ASCAP/Elvis Mambo, ASCAP/Blotter, ASCAP/Music Of Windswept, ASCAP/Bat Future, BMI/Songs Of Universal, BMI/Jesellerene, BMI/Hard Workin Black Folks, ASCAP), HL, H100 67, POP 40

EL AUTOBUS (Edimusa, ASCAP/Fato, ASCAP/Vander America, BMI) LT 42

B

BABY DOLL (Greenhorse, BMI/EMI Blackwood, BMI/U Rule Music, ASCAP/EMI April, ASCAP), HL, CS 22

BABY GIRL (Copyright Control/Zukhan Music, BMI) RBH 66

BABY GIRL (Dirtgirl, BMI/GreaterGood, ASCAP/Jennifer Nettles, ASCAP/Telegrammusic, ASCAP) POP 89

BABY I'M BACK (Byefall Music, ASCAP/Famous, ASCAP/Latino Velvet, BMI/Songs Of Universal, BMI), HL, H100 32, POP 15

BACK THEN (Mike Jones, BMI/Universal, ASCAP/Carnival Beats, ASCAP), HL, H100 48, POP 61, RBH 21

BAD CHICK (Trill Productions, ASCAP/Warner-Tamerlane, BMI/Artist Publishing Group, BMI), WBM, RBH 74

BADD (CoffiPark, BMI/EMI Blackwood, BMI/EWC, BMI/Da Dropplet, BMI/2 Players, BMI/Mike Jones, BMI/Warner-Tamerlane, BMI), HL/WBM, RBH 70

BANDOLERO (Mia Musica, ASCAP) LT 7

BEHIND THESE HAZEL EYES (Smelly Songs, ASCAP/Marlaine, ASCAP/Zomba, ASCAP/Kasz Money Publishing, BMI/Warner-Tamerlane, ASCAP), HL/WBM, H100 7, POP 6

BE ME (Copyright Control) RBH 94

BE MY ESCAPE (Gotee, BMI/I Went Fishing And All I Got Was This Lousy Public), WBM, POP 87

BEST I EVER HAD (WB, ASCAP/Mascan, ASCAP), WBM, CS 34

THE BEST MAN (Blaine Larsen, SESAC/Megan Beautiful, SESAC/Slay The Giant, SESAC/Marathon Key II Music, BMI/Warner-Tamerlane, BMI/Songs Of The Collective, BMI/Back In The Saddle, ASCAP), WBM, CS 43

BEST OF YOU (M.J. Twelve, BMI/I Love The Punk Rock Music, BMI/Songs Of Universal, BMI/Living Under A Rock, ASCAP/Universal, ASCAP/Flying Earform, BMI), HL, H100 18, POP 38

BEVERLY HILLS (T. Smith, BMI) H100 22, POP 27

BE YOURSELF (Disappearing One, ASCAP/EBV Songs, BMI/Melee Savvy Music, BMI/Me 3, BMI/EMI April, ASCAP), HL, H100 82, POP 96

BIG WHEELS (M Felon Entertainment, ASCAP) RBH 93

BILLY'S GOT HIS BEER GOGGLES ON (Castle Street, ASCAP/Murrah, BMI/Texabama Music, BMI/Katank Music, BMI), WBM, CS 39

BLUE ORCHID (Peppermint Stripe, BMI) H100 94, POP 73

BOONDOCKS (Warner-Tamerlane, BMI/Sell The Cow, BMI/Flower One, BMI/WB, ASCAP/Tower Two, ASCAP/BLA, ASCAP), WBM, CS 42

BOULEVARD OF BROKEN DREAMS (WB, ASCAP/Green Daze, ASCAP), WBM, H100 39

BREAKAWAY (Friends Of Seagulls, ASCAP/Five Giant, ASCAP/Music Of Windswept, ASCAP/WB, ASCAP/G Matt, ASCAP/Almo, ASCAP/Avril Lavigne, SOCAN), HL/WBM, H100 50

BREATHE (2 A.M.) (AnnaBonnaMusic, ASCAP), WBM, H100 56, POP 47

BRING ME DOWN (Sony/ATV Tree, BMI/WHATSKI Music, ASCAP/Quil Pickar At It Music, ASCAP), HL, CS 37

BROKE & TRIFLIN' (Raw Naked Entertainment, ASCAP) RBH 100

B.Y.O.B. (Sony/ATV Tunes, ASCAP/Ddevil, ASCAP), HL, H100 57, POP 44

C

CANDY SHOP (Scott Storch, ASCAP/Trill Productions, ASCAP/50 Cent, ASCAP/Universal, ASCAP), HL, H100 49, POP 37

CAN'T SATISFY HER (Loyal Soldiers, ASCAP/Jam One, ASCAP) RBH 43

CATER 2 U (Sony/ATV Tunes, ASCAP/Beyonce, ASCAP/Knowles, ASCAP/Michelle MW, ASCAP/EMI Blackwood, BMI/Rodney Jerkins, BMI/Nothing Dale, ASCAP/Black Owned Musik, ASCAP/Ric Rude, ASCAP), HL, H100 38, POP 71, RBH 6

CHARIOT (G. DeGraw Music, BMI/Warner-Tamerlane, BMI), WBM, H100 34, POP 23

CHARLIE LAST NAME: WILSON (Zomba Songs, BMI/R. Kelly, BMI), WBM, RBH 37

COLD (Sugarstar, BMI) POP 41

COLLIDE (HKD Music, BMI/Warner-Tamerlane, BMI/Tenitative, BMI), WBM, H100 29, POP 25

COME FLY WITH ME (Brooklyn Mint Publishing, BMI/EMI April, ASCAP/Carter Boys, ASCAP/Zabouglush, ASCAP/Royalty Network, ASCAP/Fox 5 Publishing, ASCAP/Steady Road Publishing, ASCAP/Wonesh Music, SOCAN/EMI Blackwood, BMI), HL, RBH 57

COME FRIDAY (Songs Of Daniel Music, BMI/Max T Barnes, BMI) CS 56

CONTRA VIENTOS Y MAREAS (WB, ASCAP/Mi Vekulatgevers Artemis BV, BMI) LT 31

COOL (Harajuku Lover Music, ASCAP/Cyptron, BMI/EMI Blackwood, BMI), HL, POP 51

CRAWLING BACK TO YOU (Fanore Music, ASCAP/Music Of Windswept, ASCAP/Songs Of Windswept Pacific, BMI/Daly Groove Music, BMI/Music Of Combustion, BMI) POP 98

CROSS MY MIND (Universal, ASCAP/Jutcat, ASCAP/Rogers Baby, ASCAP/Jay Dai, ASCAP/No Gravity, ASCAP/EMI April, ASCAP), HL, RBH 67

D

DA MVP (Universal, ASCAP/Mary J. Blige, ASCAP/BlackWallStreet, BMI/Each I Teach I, ASCAP/50 Cent, ASCAP/Dade Co. Project Music, BMI/Zomba Songs, BMI/Golden Fleece, BMI/Murard, BMI), HL, RBH 51

DEAR SUMMER (Carter Boys, ASCAP/EMI April, ASCAP/F. O.B., ASCAP/Mchorma, BMI/Nodrew, BMI), HL, RBH 52

DELICIOUS SURPRISE(I BELIEVE IT) (Chrysalis, ASCAP/War Bride, ASCAP/Jezebel Blues, BMI), HL, CS 47

DEM BOYZ (Mo Loving, ASCAP/Life Print, ASCAP/Sony/ATV Songs, BMI/Irving, BMI), HL, RBH 86

DEM BOYZ (Regina's Son, ASCAP/Dreamwhmer Music, ASCAP/Jeezy Music, BMI/Flywrd It, BMI/Grillin Da Finest, BMI/EMI April, ASCAP/Ishmoot Music, BMI/Warner-Tamerlane, BMI), WBM, H100 52, POP 68, RBH 23

DIAMONDS FROM SIERRA LEONE (Please Gimme My Publishing, BMI/Getting Out Our Dreams, BMI/EMI Blackwood, BMI/Four Deuce Publishing, ASCAP/You Can't Take It With You, ASCAP/EMI Unart Catalog, BMI/Raewin ASCAP), HL/WBM, H100 64, POP 67, RBH 22

DISCO INFERNO (50 Cent, ASCAP/Universal, ASCAP/700, ASCAP) POP 32

DOIN IT RIGHT (Cotton City Music Publishing, BMI/Riverzar Music, BMI/Latuna Tunes, BMI/J.J. Masters Music, BMI/Chase Stars, ASCAP/AbriPro Entertainment Group, ASCAP/Cotton Music, ASCAP) CS 51

DOMESTIC, LIGHT AND COLD (Sony/ATV Tree, BMI/Sony/ATV Cross Keys, ASCAP), HL, CS 57

DON'T ASK ME NOW (Unknown, BMI/Music Music, BMI/Bobby's Song And Salvage, BMI/Bill Butler, BMI/Jones/Bone Music, ASCAP/Tier Three Music, ASCAP) CS 16, H100 92

DON'T CHA (God Given, BMI/TZuki's Music, BMI/Stranger, BMI), HL, H100 8, POP 7, RBH 29

DON'T PHUNK WITH MY HEART (Carmers-BMG, BMI/Zomba Songs, BMI/will i.am, BMI/Cherry River, BMI/Printz Polar, BMI/Songs Of Universal, BMI/EJ Cubano, BMI/EMI Blackwood, BMI/Mokojumba, BMI), HL/WBM, H100 5, POP 4

DON'T WORRY BOUT A THING (Emerio, ASCAP/WB, ASCAP/EMI Blackwood, BMI), WBM, CS 14, H100 83

DO SOMETHIN' (Marilyn, ASCAP/Universal-Polygram International, ASCAP/EMI April ASCAP), HL, POP 92

DOT COM (I Like Em Thicke, ASCAP/Da Gass Co., ASCAP/Big Kidd Music, BMI/EMI Virgin Songs, BMI/U.R. IV ASCAP/EMI April, ASCAP), HL, RBH 54

DO YOU WANT FRIES WITH THAT (Lavender Zoo Music, BMI/Sony/ATV Acuff Rose, BMI/Circle C, ASCAP), HL, CS 17

DRAGOSTEA DIN TEI (MA YA HI) (Media Services, UCMR-ADA/EMI Music Publishing, UCMR-ADA/Lafayette Music, ASCAP/Lookeluke Songs, ASCAP/EMI April, ASCAP), HL, POP 93

DREAM BIG (Warner-Tamerlane, BMI), WBM, CS 40

DREAMS (BlackWallStreet, BMI/Each I Teach I, ASCAP/Hip Hop Since 1978, BMI/Please Gimme My Publishing, BMI/EMI Blackwood, BMI), HL, H100 33, POP 63, RBH 16

DUENO DE TI (Arpa, BMI) LT 13

E

ECHAME A MI LA CULPA (UMMI, ASCAP/Peer International, BMI) LT 30

ELLA Y YO (Premium Latin, ASCAP/Down P, BMI) LT 27

ENERGY (Nattboogie Publishing, ASCAP/ChaChavez Music, ASCAP/EMI April, ASCAP/Latino Velvet, BMI/Amaya Sophia, ASCAP/Songs Of Universal, BMI), HL, H100 70, POP 50

ERES DIVINA (HMG Songs, ASCAP) LT 10

ERRTIME (Jadon Frost, ASCAP/BMG Songs, ASCAP/Publishing Designee, BMI/Bubba Gee, BMI/Noontime Tunes, BMI/Warner-Tamerlane, BMI/Ishmoot Music, BMI), HL/WBM, POP 59, RBH 96

ESTA NOCHE DE TRAVESURA (Universal-Musica Unica, BMI) LT 49

F

FALL TO PIECES (Almo, ASCAP/Avril Lavigne, SOCAN/Under Zenith, SOCAN), HL, POP 56

FAST CARS AND FREEDOM (Sony/ATV Cross Keys, ASCAP/Onaly, BMI/Major Bob, ASCAP/Sweet Summer, ASCAP/Warner-Tamerlane, BMI/Lexis Palm Tree Music, BMI), HL/WBM, CS 1, H100 40, POP 77

FEEL GOOD INC (EMI Blackwood, BMI/80's Kid Music, BMI/Underground Animals, ASCAP) H100 55, POP 39

FIND YOUR WAY (BACK IN MY LIFE) (Kemrunity Song Chest, BMI), WBM, RBH 78

FOOTWORK (1803, BMI) RBH 90

FREE YOURSELF (Mass Confusion, ASCAP/WB, ASCAP/CraigMan, ASCAP/DreamWorks Songs, ASCAP/Universal, ASCAP/Nasans Music, ASCAP/Music Of 1091, ASCAP/Cherry Jane, ASCAP), CLM/HL/WBM, H100 42, RBH 4

FROM THE BOTTOM OF MY HEART (Black Bull, ASCAP/Jobete, ASCAP/EMI April, ASCAP), HL, RBH 60

G

GEORGIA RAIN (Careers-BMG, BMI/Sagrabeaux Songs, BMI/Sony/ATV Tree, BMI/Big Yellow Dog, BMI), HL/WBM, CS 24

GET CRUNK (Swole, ASCAP/Jay Music, ASCAP/White Rhino, BMI/Swizzle Music, BMI) RBH 91

GET IT POPPIN' (Warner-Tamerlane, BMI/Joey & Ryan Music, BMI/Scott Storch, ASCAP/TVT, ASCAP), WBM, H100 12, POP 20, RBH 20

GET NO OOH WEE (GG&L, ASCAP) RBH 72

GET RIGHT (Darn Rich, BMI/EMI Blackwood, BMI/Unichappell, BMI/EMI April, ASCAP), HL/WBM, POP 82

GIRL (Sony/ATV Tunes, ASCAP/Beyonce, ASCAP/Helendrix, ASCAP/Michelle MW, ASCAP/It's A Wonderful World Music, BMI/Christopher Garrett, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/EMI Full Keel, ASCAP/EMI Longitude Music, BMI/Angela Beyince, ASCAP/Music Title, BMI/EMI April), HL, H100 78, POP 72, RBH 36

GIRLFIGHT (Kaleni Music, ASCAP/Beats Me ASCAP/Lil Jon 0001, Music, BMI/White Rhino, BMI/Songs Of Peer, BMI/Marchmirth, ASCAP/Gnat Booty, ASCAP/Chrysalis, ASCAP/EMI Blackwood, BMI), HL, H100 54, POP 36

GIVE ME THAT (Trill Productions, ASCAP/My Own Chit, BMI/Chase Chad, ASCAP/The Waters Of Nazareth, BMI/EMI Blackwood, BMI) H100 36, POP 91, RBH 11

GO! (Songs Of Universal, BMI/Senseless, BMI/Please Gimme My Publishing, BMI/Getting Out Our Dreams, BMI/EMI Blackwood, BMI/Specific Harm, ASCAP/Sony/ATV Tunes, ASCAP/WB, ASCAP), HL/WBM, H100 84, RBH 34

GO HOME (EMI Blackwood, BMI/Jelinda, BMI/WB, ASCAP/Mailbox Money Music, ASCAP), HL/WBM, CS 49

GOIN' CRAZY (Natboogie Publishing, ASCAP/ChaChavez Music, ASCAP/EMI April, ASCAP/Shape The World Publishing, SESAC/Bottz World, ASCAP/Latins Goin' Platinum, BMI), HL, POP 48

GOODBYE TIME (Sony/ATV Tree, BMI) CS 10, H100 74

GOOD OLE DAYS (Playtester, ASCAP/Big Loud Shirt, ASCAP) CS 44

GOTTA GETCHA (Shaniah Cymone, ASCAP/EMI April, ASCAP/Mass Confusion, ASCAP/WB, ASCAP/Basajamba, ASCAP/Air Control, ASCAP), HL, RBH 47

GOTTA GO GOTTA LEAVE (TIRED) (Sony/ATV Tunes, ASCAP/VSG Tunes, ASCAP/JuneBugSpade ASCAP), HL, RBH 47

GOTTA MAKE IT (April, Boy Music, BMI/Khanatoy, ASCAP/Uncle Bobby's Music, BMI/EMI Blackwood, BMI/Kim Hoglund Publishing Designee, ASCAP/Mighty Three, ASCAP/Warner-Tamerlane, BMI/Slaying High Music, ASCAP/Almo, ASCAP/WB ASCAP), HL/WBM, RBH 44

GRIND WITH ME (Blue Star Publishing, BMI/Black Boy Hatchet, BMI/EMI Blackwood, BMI), HL, H100 10, POP 28, RBH 8

H

THE HAND THAT FEEDS (Leaving Home, ASCAP/TVT, ASCAP) H100 71

HASTA EL FIN (Juan A. Nelson, ASCAP) LT 41

HATE IT OR LOVE IT (BlackWallStreet, BMI/Each I Teach I, ASCAP/50 Cent, ASCAP/Universal ASCAP/Dade Co. Project Music, BMI/Zomba Songs, BMI/Golden Fleece, BMI/Murard, BMI), HL/WBM, H100 35, POP 33, RBH 50

HEAD OVER FEET (Alanis Morissette, BMI/Too Red, ASCAP/That's Plum Song, ASCAP/Ars Tea Tyme, ASCAP/Baboucshka Worldwide Tunes, ASCAP/Songs Of Universal, BMI/Gold Fever Music, BMI), HL, RBH 89

HELENA (SO LONG & GOODNIGHT) (Blow The Doors Off The Jersey Shore Music, BMI) H100 98, POP 66

HELP SOMEBODY (Careers-BMG, BMI/Gottahave-able, BMI/Songs Of Windswept Pacific, BMI) CS 20

HE OUGHTA KNOW THAT BY NOW (Universal, ASCAP/Songs Of The Village, ASCAP/Tillawhirl, BMI), HL, CS 33

HICKTOWN (Warner-Tamerlane, BMI/Big Love, ASCAP/WB, ASCAP/Carol Vincent And Associates, SESAC) WBM, CS 30

HILL BILLIES (Easy Outlit, ASCAP/Soul Of Eve Music, ASCAP/World Of Groove Music, ASCAP/Haber Corporation, BMI) CS 35

HOLIDAY (WB, ASCAP/Green Daze, ASCAP) WBM, H100 31, POP 29

HOLLABACK GIRL (Harajuku Lover Music, ASCAP/The Waters Of Nazareth, BMI/EMI Black wood, BMI), HL, H100 4, POP 5, RBH 13

HOW COULD YOU (First Avenue, ASCAP/BMG Songs, ASCAP/Dennis Hot Songs, ASCAP/Edmonds Music, ASCAP/EMI April, ASCAP/Anderdogs Songs, BMI/Irving, BMI/E. O. Dub, BMI/Antonio Dippins Musik, ASCAP/Johnnie Law Music, BMI/Famous, ASCAP), HL, H100 76, RBH 35

HOW TO DEAL (SoulSick Music, BMI/Jumping Bean, BMI/WBM, SESAC/Babyboys Little, SESAC/Noontime Songs, SESAC), WBM, H100 45, POP 35

HOY COMO AYER (Maximo Aguirre, BMI) LT 8

I

I AIN'T NO QUITTER (Universal-Songs Of PolyGram International, BMI/Jason Echo, BMI/Out Of Pocket, ASCAP/Zomba, ASCAP), HL/WBM, CS 54

I CAN'T STOP LOVING YOU (Kemrunity, BMI) H100 87, RBH 25

ICY (Fortune, BMI) RBH 56

I DON'T WANT TO BE (G. DeGraw Music, BMI/Warner-Tamerlane, BMI), WBM, POP 85

IF SHE WERE ANY OTHER WOMAN (Sony/ATV Tree, BMI/EMI April, ASCAP/Didn't Have To Be, ASCAP/WB, ASCAP/Platinum Plow, ASCAP), WBM, CS 29

IF SOMETHING SHOULD HAPPEN (EMI April, ASCAP/Sea Gayle, ASCAP/Atlantic Bridge, BMI/Mosaic Music, BMI), HL, CS 9, H100 75

(I JUST WANT IT) TO BE OVER (Book Of Daniel, ASCAP/Unlow, ASCAP/EMI April, ASCAP/She Wrote Music, BMI), HL/WBM, CS 1, H100 40, POP 77

FEEL GOOD INC (EMI Blackwood, BMI/80's Kid Music, BMI/Underground Animals, ASCAP) H100 55, POP 39

I'M A HUSTLA (Carter Boys, ASCAP/Sweet Beatz, ASCAP/EMI April, ASCAP/Universal, ASCAP/WB, ASCAP/Carter Boys, ASCAP/Virginia Beach, ASCAP) HL/WBM, H100 79, RBH 28

I'M READY (Mint Factory, ASCAP) RBH 65

INCOMPLETE (Ward, ASCAP/Gomo Music, ASCAP/Universal-PolyGram International, ASCAP/Angelou, ASCAP/Right Bank, ASCAP/My Getaway Driver, ASCAP), HL/WBM, H100 26, POP 17

INDEPENDENCE DAY (Sony/ATV Cross Keys, ASCAP), HL, POP 94

INSIDE YOUR HEAVEN (Andreas Carlsson, STIM/WB, ASCAP/Universal, ASCAP/EMI April, ASCAP/Oh Suki Music, STIM), HL/WBM, CS 59, H100 3, POP 3

INSIDE YOUR HEAVEN (Andreas Carlsson, STIM/WB, ASCAP/Universal, ASCAP/EMI April, ASCAP/Oh Suki Music, STIM), HL/WBM, H100 2, POP 1

IN THE KITCHEN (Zomba Songs, BMI/R.Kelly, BMI), WBM, POP 88, RBH 41

IN YA FACE (Ebony Williams Publishing Designee, ASCAP/Nothing Dale, ASCAP/Tarpo, ASCAP) TRBH 82

I SEE ME (Sony/ATV Acuff Rose, BMI/Print Oak, BMI/Lavender Zoo Music, BMI), HL, CS 60

IT'S A HEARTACHE (Careers-BMG, BMI/Lojo, BMI/PEN, BMI) CS 25

IT'S LIKE THAT (Rye Songs, BMI/Songs Of Universal, BMI/Shanaih Cymone, ASCAP/EMI April, ASCAP/Basajamba Music, ASCAP/BMG Songs, ASCAP/Naked Under My Clothes, ASCAP/Chrysalis, ASCAP), HL, POP 49

J

JUST A LIL BIT (50 Cent, ASCAP/Universal, ASCAP/Scott Storch, ASCAP/TVT, ASCAP), HL, H100 6, POP 9, RBH 7

JUST A MOMENT (Zomba, ASCAP/Ill Will, ASCAP/Nothing Dale, ASCAP/Mawkeem, ASCAP/Clifford Peacock Publishing Designee, BMI/Warner-Tamerlane, BMI/Bernard's Other Songs, BMI/Sony/ATV Songs, BMI), HL/WBM, RBH 73

K

KEG IN THE CLOSET (Sony/ATV Melene, ASCAP/Soundsoup, ASCAP/Onaly, BMI) HL, CS 8, H100 68

L

LA CAMISA NEGRA (Cantaloon, BMI/Peermusic III, BMI) LT 2

LA LOCURA AUTOMATICA (Warner-Tamerlane, BMI) LT 19

LA SORPRESA (ITN Ediciones, BMI) LT 15

LA TORTURA (The Caramel House, BMI/Sony/ATV Latin, BMI/Murrad, BMI) H100 58, LT 1, POP 53

LET ME GO (Scottsboro, BMI/Songs Of Universal, BMI) H100 11, POP 13

LET ME HOLD YOU (Shaniah Cymone, ASCAP/EMI April, ASCAP/Invincible, BMI/Chrysalis Songs, BMI/Almo Irving, BMI), HL, H100 17, POP 46, RBH 5

LET ME LOVE YOU (Scott Storch, ASCAP/TVT, ASCAP/Hip Soul Music, ASCAP/R H Colmpound, ASCAP/EMI April, ASCAP), HL, RBH 33

LIKE THAT (Val's Child, ASCAP/Sawzz Beatz, ASCAP/Universal, ASCAP/Tree, BMI/Alley, BMI/Paul Simon, BMI/WB, ASCAP) RBH 85

LIKE YOU (Los Cangris, ASCAP) H100 93, POP 64

LISTEN TO YOUR HEART (EMI Blackwood, BMI/Downtown Music, BMI) H100 30, POP 16

LIVE LIKE YOU WERE DYING (Warner-Tamerlane, BMI/Big Loud Shirt, ASCAP/Integrated Copyright Group, ASCAP), WBM, H100 46, POP 43

LONELY (Famous, ASCAP/Byefall Music, ASCAP/Trillion, BMI), HL, H100 60, POP 34

LONELY NO MORE (EMI Full House, ASCAP/EMI April, ASCAP) HL, H100 19, POP 24

LO QUE PASO, PASO (Los Cangris, ASCAP) LT 3

LOSE CONTROL (Mass Confusion, ASCAP/WB, ASCAP/Royalty Rightings, ASCAP/Warner Tamerlane, BMI/Big Colorado Music, BMI/Deep Space Music, BMI/Publishing Corp. Of America, BMI/Pure Uverse, BMI), WBM, H100 14, POP 22, RBH 18

LOT OF LEAVIN' LEFT TO DO (Sony/ATV Tree, BMI/Sony/ATV Cross Keys, ASCAP) CS 6, H100 69

LUNA LLENA (Prima, BMI) LT 45

M

MAKE HER FEEL GOOD (Blue's Boy Publishing, BMI/Melee Music, BMI/MO Of, BMI/MS Eight Zero Two Music, BMI/Universal Songs Of PolyGram International, BMI/EMI Sosanta, BMI/Jonathan Three, BMI) HL, H100 65, RBH 79

MAKING MEMORIES OF US (Sony/ATV Melene, ASCAP/Only, ASCAP) HL, CS 3, H100 44, POP 65

MAYOR QUE YO (Universal Musica Unica, BMI) LT 5

MESMERIZED (Chyna Baby, BMI/Bingo Long, BMI/Nakerm, ASCAP/Ne Print, ASCAP/Woman On Top Music, ASCAP/Irving, BMI/Screen Gems-EMI, BMI/Fred Albert Music, BMI) RBH 58

MIA (LBP, BMI) LT 16

MI CREDO (Vander America, BMI) LT 26

MISSISSIPPI GIRL (WB, ASCAP/Love Everybody Songs, ASCAP/Tree Guy, SESAC/Carol Vincent And Associates, SESAC) WBM, CS 7, H100 52, POP 62

MISS ME BABY (Her Beautiful Song, ASCAP/Flood, Burnstead, McLaughy & McCarthy, ASCAP/Lanark Village Tunes, ASCAP/Universal, ASCAP), HL, CS 46

MR. BRIGHTSIDE (The Killers, ASCAP/Universal-PolyGram International, ASCAP), HL, H100 25, POP 19

MUST BE DOIN' SOMETHIN' RIGHT (EMI April, ASCAP/Songfighter, ASCAP/Back In The Saddle ASCAP), HL, CS 48

MUST BE NICE (Lyfe, ASCAP) H100 63, RBH 10

MY GIVE A DAMN'S BUSTED (Tallhunes, BMI/Mamala Music, BMI/Sony/ATV Tree, BMI/Wenongo, BMI/Mike Curb, BMI/EMI Blackwood BMI), HL/WBM, POP 83

MY SISTER (Zomba Melodies, SESAC/Agatha Monroe, SESAC/Zomba, SESAC/Annabellas Farm Music, ASCAP/Universal, ASCAP/Mosaic Music, BMI) HL/WBM, CS 18, H100 96

N

NADA ES PARA SIEMPRE (Sony/ATV Discos, ASCAP) LT 4

NAKED (First Avenue, ASCAP/BMG Songs, ASCAP/Dennis Hot Songs, ASCAP/Edmonds Music, ASCAP/EMI April, ASCAP/Anderdogs Songs, BMI/Irving, BMI/E. O. Dub, BMI/Antonio Dippins Musik, ASCAP/Johnnie Law Music, BMI/Famous, ASCAP), HL, H100 76, RBH 35

NOW I GIVE A DAMN'S BUSTED (Tallhunes, BMI/Mamala Music, BMI/Sony/ATV Tree, BMI/Wenongo, BMI/Mike Curb, BMI/EMI Blackwood BMI), HL/WBM, POP 83

MY SISTER (Zomba Melodies, SESAC/Agatha Monroe, SESAC/Zomba, SESAC/Annabellas Farm Music, ASCAP/Universal, ASCAP/Mosaic Music, BMI) HL/WBM, CS 18, H100 96

O

OBSESION (NO ES AMOR) (Premium Latin, ASCAP) WBM, LT 9

OBSESION (NO ES AMOR) (Premium Latin, ASCAP), WBM, POP 45

OH (Royalty Rightings, ASCAP/Hitco South, ASCAP/Music 101, ASCAP/Universal, ASCAP/Dirty Dre, ASCAP/Ludacris, ASCAP/Universal-PolyGram International Tunes, SESAC/Unkjoer Joints, SESAC/EMI April, ASCAP), HL, H100 9, POP 10, RBH 12

OKAY (White Rhino, BMI/Dragstore, ASCAP/Peertunes, SESAC/Hale Yeah, SESAC/Songs Of Peer, BMI/Morningsidetrail, ASCAP/Nivea B. Hamilton, ASCAP/Zomba, ASCAP), WBM, POP 55

ORDINARY PEOPLE (John Legend, BMI/will.i.am, BMI/Cherry River, BMI) CLM/HL, RBH 48

OYE MI CANTO (SP Beatz In Da Hood, ASCAP/Off Da Yelzabuth, BMI/SemStar, ASCAP/Big Mato, ASCAP/Warner-Tamerlane, BMI/My Soulmate Songs, ASCAP/Sony/ATV Tunes, ASCAP), WBM, LT 39

P

PICKIN' WILDFLOWERS (EMI April, ASCAP/Romeo Cowboy, ASCAP/WB, ASCAP/Sony/ATV Cross Keys, ASCAP), HL/WBM, CS 12, H100 72, POP 95

PIMPIN' ALL OVER THE WORLD (Ludacris, ASCAP/Ho Music, BMI/Irving, ASCAP/Scantz, SESAC/Universal, ASCAP), HL, H100 20, POP 42, RBH 9

PLAY (Crump Tight, ASCAP/CoffiPark, BMI/EMI Blackwood, BMI), HL, RBH 69

PLAYA'S ONLY (Zomba Songs, BMI/R.Kelly, BMI/Loud Speck, ASCAP/TVT, ASCAP/BlackWallStreet, BMI/Each I Teach I, ASCAP) H100 90, RBH 45

PLAY SOMETHING COUNTRY (Sony/ATV Tree, BMI/Showtality, BMI/Turn Me On Music, BMI/Still Working For The Man BMI/MCG, BMI), HL/WBM, CS 13, H100 91

PLEASE (Scott Storch, ASCAP/TVT, ASCAP/Noga Flame, BMI/EMI Blackwood, BMI/Da Family Music, ASCAP/EMI April, ASCAP/Pepsol Music, ASCAP) HL, RBH 59

POBRE DIABLA (Crown P, BMI) LT 17

PON DE OBEJAY (WMI Publishing, ASCAP/Below Dante Music, BMI/AMP Group Publishing, BMI/Songs Of Universal, BMI/Bayjun Beat, BMI) H100 13, POP 11, RBH 62

PRECISAMENTE AHORA (Warner-Tamerlane, BMI) LT 40

PROBABLY WOULDN'T BE THIS WAY (Almo, ASCAP/Irving, BMI) HL, CS 27

PUMP IT (EMI April, ASCAP/will.i.am, BMI/Jeepney BMI/Cherry River, BMI/Avenue XIII, BMI/Reach Global Songs, BMI/Headphone Junkie Publishing, ASCAP), CLM/HL, POP 57

PURIFY ME (Cygtron, BMI/EMI Blackwood, BMI/Soundtron Tunes, BMI/Chrysalis Songs, BMI/No I.D., BMI), HL, RBH 64

Q

QUE IRONIA (MM, ASCAP) LT 22

QUE LASTIMA (Universal Musica, ASCAP) LT 34

QUE MAS QUISIERA (LGA, BMI) LT 33

QUIERO QUE SEPAS (Maximo Aguirre, BMI) LT 47

R

RAINBOW IN THE RAIN (Blackened, BMI) CS 53

RAKATA (Anonymous) LT 20

A REAL FINE PLACE TO START (Universal-Polygram International, ASCAP/Spunner Songs, ASCAP/Sony/ATV Cross Keys, ASCAP/Wonky Wonk, ASCAP), HL, CS 21, H100 99

REDNECK YACHT CLUB (This Is Hit, ASCAP/Mustang, ASCAP/Songs Of Mosaic, ASCAP/Wilburns, ASCAP), CS 31

REGGAETON LATINO (Joy Wonder Ruiz Music, BMI) LT 12

RIGHT HERE (Greenlund, ASCAP/I'm nobody, ASCAP/My Blue Car, ASCAP/JumpNug, ASCAP/WB, ASCAP), WBM, H100 88, POP 90

RUN IT! (Scott Storch, ASCAP/TVT ASCAP/Team S Out Publishing, BMI/Hitco Music, BMI/Songs Of Windswept Pacific, BMI), HL, RBH 95

S

SCARS (Vida La Cucaracha, ASCAP) HL, H100 27, RBH 12

SERIOUS (East Bay Music, BMI) RBH 83

SET IT OFF (Sawzz Beatz, ASCAP/Universal, ASCAP/1996 Music Lane, ASCAP/Young Cisns, ASCAP), HL, RBH 84

SHE'S NO YOU (Seven Peaks, ASCAP/Sixteenth Street Songs, ASCAP/R Nawl Music, ASCAP/Jamboree Music, ASCAP) POP 81

SIEMPRE TU A MI LADO (Crisma, SESAC) LT 29

SI LA QUIERES (EMI Blackwood, BMI) LT 32

SINCE U BEEN GONE (Mardone, ASCAP/Zomba, ASCAP/Mass Money Publishing, ASCAP) WBM, H100 75, POP 14

SITTING, WAITING, WISHING (Bubble Toes, ASCAP/Universal, ASCAP) HL, H100 95, POP 89

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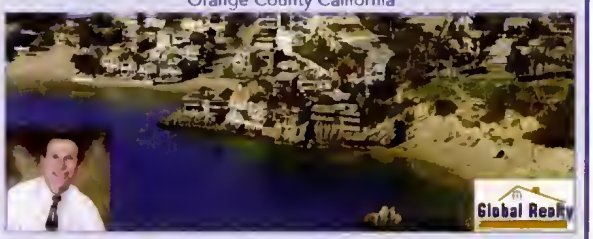
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Joplin Manager Helms Dies

Chet Helms, the former manager of rock legend Janis Joplin, died June 25 of complications from a stroke in San Francisco. He was 62.

Touted as the "Father of the Summer of Love," Helms founded Big Brother & the Holding Company, a rough-edged rock group that featured Joplin on vocals. The group helped define the San Francisco sound, gaining national attention during the city's Summer of Love in 1967 along with the Grateful Dead, Jefferson Airplane, Quicksilver Messenger Service and other acts.



Helms was also an influential rock promoter, helping to stage free concerts and "Human Be-Ins" at the city's Golden Gate Park, which became the hub of the historic summer.

Helms was instrumental in Joplin's rise to fame, convincing his college friend to hitchhike with him from Austin to San Francisco and hooking her up with Big Brother. The group enjoyed its greatest success after switching management and releasing its Columbia debut, "Cheap Thrills"—which spent eight weeks at No. 1 on the *Billboard* pop albums chart in 1968. But it was Helms who set the stage for major-label interest with a booking at the 1967 Monterey Pop Festival, where Joplin's version of Big Mama Thornton's "Ball and Chain" was captured on film.

Helms left the music industry in 1980 to run San Francisco's Atelier Dore art gallery, where he stayed until his retirement last year. —*Margo Whitmire*

BIRTHS Girl: Ava Rose Kathleen, to **Martina and John McBride**, June 20 in Nashville. Mother is a country recording artist.

MARRIAGES **Nancy Knight** to **Troy Johnson**, June 18 in Nashville. Bride is Northeast director of promotion for Capitol Records Nashville. Groom is a singer/songwriter.

DEATHS Carson Parks, 69, of kidney failure, June 22 in St. Marys, Ga. The singer/songwriter launched his career in the 1950s as the baritone half of Southern California folk duo the Steeltown Two. His biggest success, however, was as a songwriter. He wrote "Somethin' Stupid," which Frank Sinatra and his daughter Nancy took to No. 1 on The Billboard Hot 100 in 1967. Parks also penned the Mills Brothers' "Cab Driver," which reached No. 23 on the Hot 100 in 1968. He is survived by his wife, five children and four grandchildren.

INDUSTRY EVENTS

JULY 12 What Teens Want: Marketing to Teens Using Music, Movies & the Media, Marriott Marquis, New York. 646-654-4660.

JULY 15-16 Challenge for the Children Charity Weekend, Allstate Arena, Chicago. 866-497-2382.

JULY 15-19 80th annual IAAM Conference & Trade Show, Washington Convention Center and Renaissance Washington D.C. Hotel. 972-906-7441.

AUG. 3-5 Billboard/American Urban Radio Networks R&B/Hip-Hop Conference & Awards, Intercontinental Hotel, Atlanta. 646-654-4660.

AUG. 10-14 47th Annual NARM Convention & Marketplace, San Diego Marriott. 856-596-2221.

SEPT. 8-10 Americana Music Assn. Conference, Nashville Convention Center. 615-321-3456.

SEPT. 19-21 Billboard Dance Music Summit, Union Square Ballroom, New York. 646-654-4660.

SEPT. 26 Billboard MECCA at CTIA, Moscone Center, San Francisco. 646-654-4660.

SEPT. 27-29 CTIA Wireless I.T.& Entertainment 2005, Moscone Center, San Francisco. 301-694-5243.

FOR THE RECORD

The headline on The Publishers' Place column in the July 2 issue misidentified the industry group headed by David Israelite. He is president/CEO of the National Music Publishers' Assn.

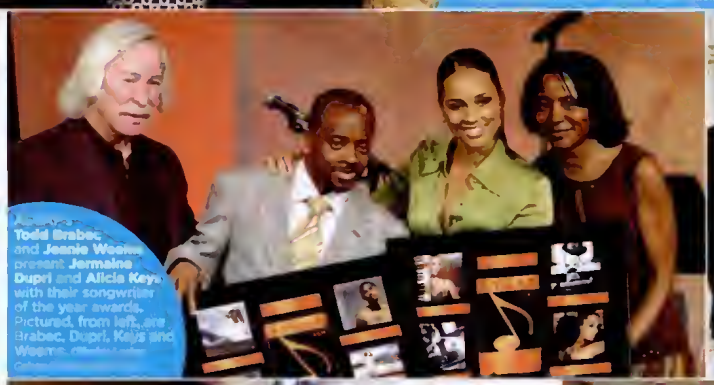
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An article in the July 2 issue misstated a traffic figure for the MySpace Web site. The site had 7.5 billion page views in May, according to ComScore Media Metrix.



...John LoFrumento presented ... chairman/CEO Martin Bandier with a plaque honoring EMI Music Publishing as publisher of the year. Pictured, from right, are LoFrumento, Bandier and ...

Jimmy Jam ... Terry Lewis ... the ... songwriter ... team ... be presented ... the Rhythm & ... Award. ... award ... in the past to such ... s as Chaka Khan Earth, Wind & Fire—was ... une ... at the ... Hilton ... tel in Beverly ... f. The ceremony also ...nized Alicia Keys and Jermaine Dupri as songwriters of the year and ... ted two ... awards ... tone of the year (50 Cent's ... In ... ub and gospel artist of ... year (Smokie Norful). EMI Music ... publisher of the year for the ...th consecutive year



...Todd Brabec and Jeanie Weems present Jermaine Dupri and Alicia Keys with their songwriter of the year awards. Pictured, from left, are Brabec, Dupri, Keys and Weems. ...



...the ASCAP event, from left, are ASCAP's Todd Brabec and Jeanie Weems. Rhythm & Soul Heritage Award recipients Jimmy Jam and Terry Lewis, veteran industry executive Clarence Avant and ASCAP's John LoFrumento.



Sony BMG Latin superstars Chayanne Alejandro Fernandez and Marc Anthony (from left) are preparing to hit 16 cities for a joint U.S. arena tour beginning Aug. 16. The trio gathered June 9 at a cover shoot for People en Español's September issue at Miahaus Studios in Hollywood, Calif. (Photo: Luis Ivan Manjarrez)

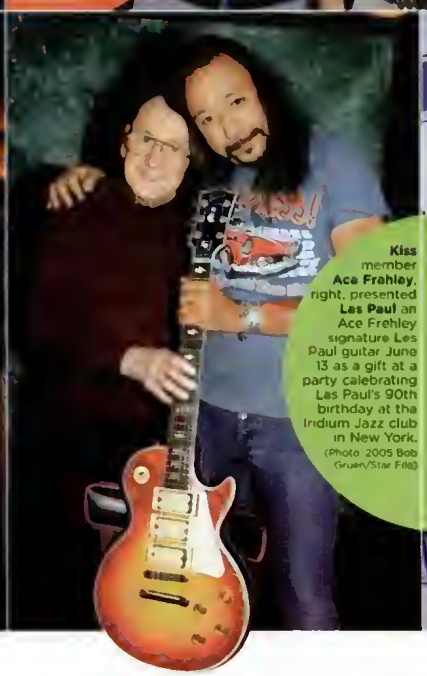


The Oak Ridge Boys ... celebrated the ... release of the ... album, "Con... Thread." Ma... a show at ... hosted at M... Cafe in Un... near the A...

...are Oak Ridge Boys Joe Bonsall and Duane Allen, Spin Street's Chris Blunt, Value Central Entertainment's Brian Smith and Oak Ridge Boys William Lee Golden and Richard Sterban. ...



...Molly Sims ... exclusive sneak preview ... and the Mercedes ... Grand Sports Tourer ... Drive In Studios, ... to watch their ... completible cars ... Tourer. Sims is ... Keith Anderson at ...



Kiss member Ace Frehley, right, presented Les Paul an Ace Frehley signature Les Paul guitar June 13 as a gift at a party celebrating Les Paul's 90th birthday at tha Iridium Jazz club in New York. (Photo: 2005 Bob Gruen/Star File)



The American Society of Young Musicians held its 13th annual House of Blues Spring Benefit Concert & Awards June 9 at the House of Blues in West Hollywood, Calif. Lisa Marie Presley and guitarist/producer Michael Lockwood pose for pictures before the gala. Presley was honored with the award for favorite new female rock vocalist. (Photo: Clinton H. Wallace/Photomundo.com)

INSIDE TRACK

EDITED BY MICHAEL PAOLETTA

INSIDE TRACK www.billboard.biz



STOUTE'S 35 CANDLES

Steve Stoute celebrated his 35th birthday with a lil' party. Hosted by Jay-Z and sponsored by Jay-Z's new S. Carter III Reebok shoe line, the June 26 bash at the Cabana Club in Los Angeles brought together Will Smith, Mary J. Blige (who sang "Happy Birthday to You"), Michelle Rodriguez, Jermaine Dupri, Nikki Hilton, Shane West and others. R&B trio Guy was the surprise musical guest. Of course, at the center of it all was Stoute, the chairman/chief creative officer of brand imaging firm Translation, who brought Jay-Z and Reebok together.



Jennifer Lopez Photo: Theo Wargo/Wireimage.com; Steve Stoute Photo: Arnold Turner

SWEET SMELL OF SUCCESS

Jennifer Lopez struck gold when she partnered with Coty for her two fragrances, Glow and Still. Now, Track hears that Coty will announce Lopez's new perfume at a July 10 event in Los Angeles. The new fragrance is scheduled to arrive in the fall.

YANKEE, COME HOME

Sources say *reggaetón* star Daddy Yankee is close to inking a deal with Interscope Records. But with Yankee busy filming a movie in the Puerto Rican mountains, settling down to sign contracts has been difficult. When it does happen, though, Yankee will be the second reggaetón artist to go with a major, non-Latin label. The first was Tego Calderon, who last month signed with Atlantic. Yankee's deal is reportedly for several albums and extremely lucrative.

CH-CH-CHANGES

BMG Direct's $400 million acquisition of Columbia House is expected to close July 1, and with that the first step in integrating the two companies has begun. The senior management team consists of executive VP of marketing Sharon Siegel, executive VP/CFO Fred Christensen and executive VP of legal and business affairs Clif Knight. All are currently members of the BMG Direct team. About 20 Columbia House senior executives are expected to leave the acquired company. Over the next six months, hundreds more employees are expected to lose their jobs as the two companies are integrated into BMG Columbia House. But in addition to the already announced planned departure of Columbia House chairman/CEO Scott Flanders, others leaving with the closing include executive VP/CFO Frank Mergenthaler and senior VP/chief information officer Mark Saffer. Some key Columbia House executives are staying through the transition then will leave; they include president Brian Wood, executive VP/GM Andrea Hirsch, senior VP/GM Michele Jehle and senior VP of product development Marc Zachary.

SANCTUARY CLOSE TO MOZZA DEAL?

Expect an announcement soon on Morrissey's next move. After widespread speculation that the former Smiths frontman would cut his business ties with Sanctuary Group, executives at the British independent music firm tell Track they are confident of securing his services. "We're very much still in the front-running, as far as the Morrissey business is concerned," group CEO Merck Mercuriadis says. "I wouldn't put too much on that speculation." Sanctuary handles various aspects of Morrissey's business and has been widely credited with resurrecting his career through the million-plus-selling success of his 2004 release "You Are the Quarry," and a subsequent tour in support of it.

THE COMMISSION

Sources in Brussels tell Track that the European Commission is getting close to issuing its report on collecting societies. The EC, the European Union's executive body, launched an extensive review last year of the way collecting societies operate within the single market. It is anticipated that the findings of this review will be made public in mid-July. Parties involved in the discussions suggest that serious changes to the way collecting societies license repertoire and are managed will be called for.

Executive TURNTABLE

EDITED BY SARAH HAN

RECORD COMPANIES: Koch Records in New York promotes **Dave Nives** to VP of production and catalog. He was director of production. Koch also hires **Rich Dombrowski** as director of creative services. He freelanced for the company.

Provident Label Group in Nashville promotes **Karrie Herdwick** to manager of national promotion. She was national promotion coordinator.

Big 7 Entertainment in San Jose, Calif., names **Richard Varrasso** CEO/VP of A&R. He was an executive producer and artist manager at **Beserkley Records.**

PUBLISHING: BMI in New York ups **Hanna Pantle** to executive director of media relations. She was senior director of media relations and new media relations.

ASCAP in Puerto Rico elevates **Ana Rosa Santiago** to director of membership. She was associate director. ASCAP in New York also promotes **Jorge F. Rodriguez** to associate director of Latin membership. He was membership representative.

TOURING: Palace Sports and Entertainment in Auburn Hills, Mich., adds contract specialist to the title of event accountant **Bryan Szlaga.**

RADIO: Infinity Broadcasting in New York promotes **Chris Oliviero** to VP of original programming. He was director.

Premiere Radio Networks in Los Angeles names **Jeff Steele** senior VP of national music syndication and southwest sales manager. He was executive director of southwest radio and country program sales at **ABC Radio Networks.**



RELATED FIELDS: Wurld Media in Saratoga Springs, N.Y., taps **Mett Sternberg** as VP of business development of music media. He was VP of market development at **Universal Music Group's** eLabs division.

Bravado International Group Merchandising Services in New York promotes **Tracy Stone** to VP of wholesale, **Ted Mettes** to director of product development and wholesale and **Alan Rebhun** to senior director of production. They were director of wholesale, manager of product development and director of production, respectively.

Klotz Digital Audio Systems in Atlanta names **Joseph A. Hammel** national director of sales for North America. He was director of sales at **Fantastic Corp.**

Send submissions to shan@billboard.com.

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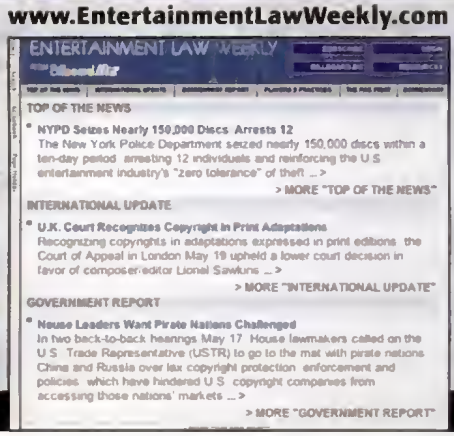
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